

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3000.

SATURDAY, APRIL 25, 1885.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ARTISTS' GENERAL BENEVOLENT INSTITUTION**, for the Relief of Distressed Artists, their Widows and Orphans.  
The ANNIVERSARY DINNER will take place at the Princes' Hall, Piccadilly, on WEDNESDAY, May 13th, at Six o'clock.  
The Right Honourable W. H. SMITH, M.P., &c., in the Chair.  
Donations will be received and thankfully acknowledged by—  
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.  
PHILIP CHARLES HARDWICK, Treasurer.  
DOUGLAS H. GORDON, Secretary, 24, Old Bond-street, W.  
Dinner Tickets, including Wines, one Guinea.

**ROYAL LITERARY FUND.**—The NINETY-SIXTH ANNIVERSARY DINNER of the Corporation will take place in WILLIS'S ROOMS on WEDNESDAY, May 6, the Right Hon. LORD JOHN MANNERS, G.C.B. M.P., in the Chair.

**FIRST LIST OF STEWARDS.**  
Sir Theodore Martin, K.C.B.  
Rev. Dr. Martineau, D.D.  
Rev. Dr. Moncrie, D.Sc.  
J. Cotter Morison, Esq.  
John Murray, Esq., F.R.S.  
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Professor Henry Nettleship, M.A.  
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George B. Sims, Esq.  
Rev. Professor Skeat, L.L.D.  
Captain Hawley Smart.  
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Robert Louis Stevenson, Esq.  
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George Bentley, Esq.  
Richard Copley Christie, Esq.  
Rev. Canon W. Cooke, M.A. F.S.A.  
John Dicks, Esq.  
Professor Dowden, L.L.D.  
The Earl of Eglar, K.T.  
William J. Fitzpatrick, Esq., L.L.D.  
Lord Edmund Fitzmaurice, M.P.  
Herbert Gardner, Esq.  
John P. Gassiot, Esq., F.R.G.S.  
Professor Archibald Geikie, L.L.D.  
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George Godwin, Esq., F.R.S.  
Kynmour Haden, Esq.  
Professor John W. Hale, M.A.  
The Viscount Hardinge.  
Frank H. Hill, Esq.  
Frederic A. Inderwick, Esq., Q.C.  
M.P.  
Rev. Dr. Laing.  
Professor E. Jay Lankester, F.R.S.  
Edward L. Lawson, Esq.  
J. M. Lely, Esq.  
Frank Lockwood, Esq., Q.C.  
Tickets, 21s. each, may be obtained from the Stewards, and from the Secretary, at 7, Adelphi-terrace, W.C.  
A. LLEWELYN ROBERTS, Sec. pro tem.

**ROYAL ASIATIC SOCIETY.**—MONDAY, May 4, 4 p.m.—Mr. T. H. THORNTON will read a Paper on 'The Vernacular Literature and Folk-lore of the Far East.'  
W. S. W. VAUX, Sec. R.A.S.

**EDUCATION SOCIETY.**—The President, The Rev. EDWARD THRING, M.A., will deliver his PRESIDENTIAL ADDRESS at the Memorial Hall, Farringdon-street, E.C., on FRIDAY, May 1st, at 8 p.m.  
For cards of admission apply to W. C. STEWART, M.A., Hon. Sec. 50, Blomfield-street, Westbourne-terrace, W.

**THE SOCIETY of CYCLISTS.**  
The next ORDINARY MEETING of FELLOWS will take place on TUESDAY, April 29, at 9, Conduit-street, W.—At 8 p.m. Short Communications will be made by Fellows of the Society. At 8.30, Francis Cobb, Esq., will read a Paper 'On Photography in Relation to Cycling.'  
For Conditions of Fellowship apply to the Hon. Secretary, 9, Conduit-street, W.

**ART-UNION of LONDON.**—The ANNUAL GENERAL MEETING, to receive the Council Report and to Distribute the Amount subscribed for the Purchase of Works of Art for the year 1885, will be held, in the Royal Adelphi Theatre, on TUESDAY, April 29, at Half-past Eleven for Twelve o'clock precisely, by the kind permission of Messrs. A. & S. G. ROBERTS.  
R. E. ANTONIUS, } Hon. Secs.  
ZOUCH TROUGHTON, }

**ROYAL SOCIETY of PAINTERS in WATER COLOURS.**—The Hundred and Third EXHIBITION will OPEN on MONDAY, April 27th. ALFRED D. FRIPP, R.W.S., Secretary, 5, Pall Mall East.

**NOTICE to ARTISTS.**—GLADWELL'S NEW GALLERY, 14, Gracechurch-street, will be OPENED in a FEW DAYS, as soon as the alterations are completed. The First Exhibition of Paintings and Drawings will be opened in May.—Forms on application to the MANAGER.

**NOTICE to ARTISTS.**—In accordance with the wish of several Artists, whose Works, though accepted at the R.A., may not be hung for want of space, the DAYS for RECEIVING WORKS for Exhibition at GLADWELL'S NEW GALLERY, 14, Gracechurch-street, are EXTENDED to APRIL 30.—Forms on application to the MANAGER.

**ARTISTS who have SMALL DRAWINGS or ORIGINAL ETCHINGS of Old Buildings or of Places of Interest or Antiquarian Value in Town or Country, who desire them Exhibited during the Spring, may apply to Old London, care of D. Bogue, 27, King William-street, Strand, W.C.**

**KATE GREENAWAY.**—The original TOPO DRAWINGS in Black and White by Miss GREENAWAY are NOW ON VIEW and for Sale at OBACH'S Galleries, 50, Cockspur-street, Pall Mall, S.W.

**MAXWELL'S ELECTRIC LIGHT STUDIOS for INSTANTANEOUS PHOTOGRAPHY, 164, NEW BOND-STREET (corner of Grafton-street), ALWAYS OPEN, regardless of the Weather. Appointments entered daily. Special appointments after 6 p.m.**

**THE RESTORATION of PAINTINGS, and any WORK necessary to their PRESERVATION, effected with every regard to the safest and most cautious treatment, by M. E. THOMPSON, Studio, 41, George-street, Portman-square, W.**

**AN ARTIST, well-known Exhibitor, about starting for Sketching Trip, would be willing to MEET with a GENTLEMAN wishing to study LANDSCAPE PAINTING.—Address Artist, care of Mr. Forster, Chemist, Haverstock-hill, N.W.**

**A PAPER** explanatory of the national and scientific importance of a MARINE BIOLOGICAL LABORATORY will be read at the SOCIETY of ARTS, John-street, Adelphi, on the evening of MAY 13th, by Prof. JAY LANKESTER, M.A., L.L.D., F.R.S., Secretary of the Marine Biological Association. The Association has raised the sum of 5,000, and requires additional donations and subscriptions before commencing to build. Treasurer, Mr. FRANK CAIRNS, V.F.L.S., 6, Old Jewry, E.C.

**BRITISH MUSEUM.**  
Mr. JOHN A. P. MACBRIDE, Sculptor, will deliver on MAY 4, 11, 18, 25, and JUNE 1 and 8, at 2.30 p.m., a COURSE of SIX LECTURES on Egyptian, Assyrian, Early Greek, Phidian Greek, and Greco-Roman Sculpture, with Demonstrations from the surrounding Antiquities. Tickets for Course, with Syllabus, 12s. 6d.; for Single Lecture, 2s. 6d. with Syllabus, may be obtained at the Fine-Art Association, 30, Duke-street, Piccadilly; and Tins. Haworth & Co., Booksellers, 66, Great Russell-street (opposite Museum); or at Lecture.

**MISS GLYN'S SHAKESPEAREAN READINGS** AND TUITION IN ELOCUTION, every TUESDAY and FRIDAY, at the School of Dramatic Art, 7, Argyl-street, Regent-street, W.—Address Miss GLYN there on the subject of vacant dates, or at 13, Mount-street, Berkeley-square, W.

**THE LADIES' LEE MONUMENT ASSOCIATION** having in view the erection of a Monument and Statue to General Robert E. Lee, in the City of Richmond, Virginia, respectfully invites COMPETITIVE DESIGNS for the same, to be sent to the care of the undersigned, at Corcoran Gallery of Art, Washington City, on or before the 1st day of January, 1886.  
The Design shall consist of—  
1. A Model not less than three feet in height, showing completely both Sculptural and Architectural details, with main Figure or Figures not less than 12 inches in height.  
2. Drawings (Plan, Elevations, and Sections) to a scale of not less than 1 to 25 showing arrangement of parts and details of construction.  
3. Specifications describing fully the features of the Design, materials to be used, the mode of executing and erecting the Monument and Statue, together with an approximate estimate of the cost of the several parts.  
Each Design (Models, Drawings, and Specifications) shall be marked by some character or motto, accompanied with a sealed envelope containing the full Name, Residence, and Occupation of the Competitor, marked on the outside by the same character or motto. The amount to be expended upon the Monument and Statue will be 150,000 dollars. Premiums will be paid for Designs as follows:—  
First Best Design, 2,000 dollars.  
Second Best Design, 1,000 " "  
Photograph, Map, and Description of the Site of the Monument, with other information, will be furnished upon application.  
This notice supersedes the one already published.  
Address Miss SARAH NICHOLAS RANDOLPH, President of the Ladies' Lee Monument Association, Richmond, Virginia, U.S. of America.

**ACADEMY for the HIGHER DEVELOPMENT of PIANO-FORTE PLAYING, 12, Hyde-street, Manchester-square.**  
President—FRANKLIN TAYLOR, Director—OSCAR BERINGER.  
The ANNUAL STUDENTS' CONCERT (invitation) will take place on MAY 30, at the Marlborough Rooms.  
The Academy is for Amateur and Professional Students. TERM commences APRIL 27. Entrance days, April 23 and 24, from 10 to 5.—For Prospectuses, address the DIRECTOR.

**ROYAL HORTICULTURAL SOCIETY, SOUTH KENSINGTON, S.W.**  
The Council of the Royal Horticultural Society is desirous to secure the services of an ASSISTANT SECRETARY, to devote his whole time to the interests of the Society. Salary, 300 per annum.  
Applications to be sent in to the SECRETARY, Royal Horticultural Society, on or before May 15th.

**SECRETARIAL or REPORTORIAL.**—An experienced SHORTHAND WRITER (LADY) WANTS WORK. Legible non-feminine hand; good correspondent; some literary facility; knowledge of German and French. Moderate terms. References.—W. W. May's, 159, Piccadilly, W.

**L.B. (Cantab.)** desires ENGAGEMENT, in England or abroad, on an EDITORIAL STAFF, or Confidential Assistant in Literary Work. Good shorthand Reporter. Best references.—E. F. C., 4, Stanhope-street, St. Leonard's-on-Sea.

**A JOURNALIST** desires an ENGAGEMENT as EDITOR or SUB-EDITOR on a Daily or Weekly NEWSPAPER. Experienced in Management. Highest references.—Address A. H., care of C. Mitchell & Co., Advertising Agents, Red Lion-court, Fleet-street, E.C.

**EDITOR WANTED for a New PROVINCIAL NEWSPAPER.** He must be active, young, and, if married, no children.—Applications, giving full particulars of antecedents, salary expected, &c., may be sent to Mr. GARNETT, Windermere.

**JOURNALIST, well educated, temperate, long Editorial and Reporting experience on Daily and Weekly Press, smart writer, desires ENGAGEMENT.** Verbatim Note.—Address JOURNAL, care of Messrs. Knapp & Co., 13, Duke-street, Manchester-square, London.

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**FRANCE.**—The ATHENÆUM.—Subscriptions received for France—Twelve Months, 16s.; Six Months, 8s.—payable in advance to J. G. FORTESCUE, Bookseller—Paris, 5, Rue des Capucines; Cannes, 89, Rue d'Antibes.

**TO WRITERS of POETRY.**—WANTED, WORDS suitable for High-class SONGS, &c. Letters only, with specimens and terms.—COURTESY, Deacon's Advertising Office, Lendall-street, London. Silence a polite negative.

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**UNIVERSITY COLLEGE, LONDON.**  
BARKLEY LECTURES.  
Professor FARNELL will give TWELVE LECTURES on Dante's 'Purgatorio,' commencing MAY 1st.  
The Lectures will be given in Italian on Tuesday and Friday, at 3 p.m., and will be open to the Public without payment of tickets.  
TALFOURD ELY, M.A., Secretary.

**COLLEGE of PRECEPTORS, Queen-square, Bloomsbury.**  
LECTURES for TEACHERS.—Twelfth Annual Series.

A COURSE of TEN LECTURES on 'The Practice of Education,' by the Rev. T. C. SHARPE, M.A., H.M. Inspector of Schools, will COMMENCE on THURSDAY, May 7, at 7 p.m.  
The object of the Course is generally to point out the conditions of success in the management and discipline of a School, and, in particular, to investigate, as far as the time will allow, the methods of teaching the ordinary subjects included in the routine of secondary instruction.  
The Lectures are delivered at the College on THURSDAY Evenings at 7 o'clock.  
The fee for the Course is Half-a-Guinea. Members of the College free.  
C. R. HODGSON, B.A., Secretary.

**THE GIRTON GOVERNESS and SCHOOL AGENCY.**—Madame AUBERT introduces English and Foreign Resident and Daily Governesses, Teachers of Languages, Music, Singing, Painting, &c. Madame Aubert's Governess List and List of Schools, Families receiving Boarders, &c., price 3d.; by post, 5d.—169, Regent-street, W.

**SCIENTIFIC GYMNASTIC EXERCISES.**—Miss CHREMAN'S London and Country CLASSES for the PRACTICE of EDUCATIONAL GYMNASTIC EXERCISES will be RESUMED APRIL 28th and Following Days in order of Classes. The REMEDIAL PRACTICES will RE-COMMENCE TUESDAY, April 28th.—Physical Training College, 29, Gwendur-road, West Kensington.

**JERSEY LADIES' COLLEGE.**  
Principal—Miss ROBERTS, Newnham Hall, Cambridge.  
SUMMER TERM commences MAY 4, 1885.  
Students prepared for London University Degrees, Cambridge Higher and Local, and Trinity College (Music) Examinations. Former students have gained high honours in all these Examinations (1st Gilchrist Exhibition, Intermediate Arts, London, 1884, Honours Matriculation, 1883, &c.). Terms moderate.—Prospectuses can be obtained either from the LADY PRINCIPAL or the SECRETARY, 15, Royal-square, St. Helier, Jersey.

**HEIDELBERG UNIVERSITY.**—Young Men intending to Study or to follow a Preparatory Course can find HOME and TUITION at Dr. O. CASPARI'S, Professor of the University, living in his own house in the best part of the town (Anlage 31). Apply for references and terms to TRAUBEN & Co., 57 and 59, Ludgate-hill, London.

**PARK LANE HOUSE, CROYDON.**—Mr. G. WHYTE, M.A., RECEIVES a limited number of SONS of GENTLEMEN. The scheme of the School is to give the best all-round training, suited to modern requirements, at a moderate cost. Pupils have passed the Cambridge Local, Prelim. Law and Medical Exams., &c. A FEW VACANCIES for NEXT TERM, commencing May 4th.

**THORPARCH GRANGE, YORKSHIRE.**  
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**DARLINGTON HIGH SCHOOL for GIRLS.**—WANTED, for September next, a HEAD MISTRESS. Salary about 250 per Annum with Furnished Rooms, Capitation Grant, &c.—For particulars apply to J. G. BURNES, Darlington, Hon. Sec.

**BEDFORD COLLEGE, LONDON (for LADIES), 8 and 9, York-place, Baker-street, W.**  
The PROFESSORSHIP of GREEK will be VACANT in JUNE. Applications and testimonials to be sent to the SECRETARY not later than May 9th.  
H. SHADWELL, Hon. Sec.

**CANADA and TASMANIA.—OCCUPATION for PUPILS on selected Stock and Grain Farms in Canada, Tasmania, and United States. Pamphlets free.—Ford, RAYBONE & Co., 21, Finsbury-pavement, London.**

**CRYSTAL PALACE COMPANY'S SCHOOL OF PRACTICAL ENGINEERING.**—The NEXT TERM opens on MONDAY, April 27.—I. Mechanical Course. II. Civil Engineering Division. III. Chemical Division. Applications to F. K. J. SHERTON, Superintendent, Educational Department.

**BLACKHEATH PROPRIETARY SCHOOL.**—President—The Right Rev. The LORD BISHOP OF ROCHSTER. Head Master—The Rev. E. WILSON SOUTH, M.A., Trinity College, Cambridge, Chancellor's Medalist.

School Fees, 25 Guineas per Annum. Boarders at 40 and Day Boarders at 44. per Annum, inclusive of School Fees, are received by Rev. F. H. BURNES, M.A., 25, Bennett Park, Blackheath.—Apply to the Secretary, Proprietary School, Blackheath.—The NEXT TERM begins on MAY 5th.

**RESTAURATION AND PENSION MORITZ,** am Oberberg bei Berchtesgaden (Baiern), 3,000 Fuss über dem Meer, bietet dem Fremden in einer Stunde einen lohnenden Ausblick, zu Fuss und zu Wagen. Nahe am Walde, mit herrlicher Luft und vorzüglichem Wasser, hat man eine überraschende Aussicht. Gute Verpflegung, Soole- und Eichenrindenhäuter, stets frische Milch. Dreimal täglich Postverbindung. Eigener Wagen. Heilponis. Pensionspreis von 4-6 M. an.

**QUEEN'S COLLEGE (FOR LADIES),** 43 and 45, Harley-street, W.

The EASTER TERM begins on MONDAY, April 27th, and ends on Saturday, July 11th.

The Higher Course for Students above 15 will include Weekly Lectures on I Corinthians (by the Principal, the Rev. J. Llewellyn Davies), the Greek Testament, English Literature (by Prof. Henry Morley), English History, on French Literature, German (Conversation Class), Greek, Latin, Greek History, Mathematics (by Prof. Hudson), Physical Geography (by Prof. H. G. Seeley), Chemistry, Botany, and Harmony. The Fee for Ten Lectures will be 11. 1s. The First Lecture of each Course will be free.

The regular College Classes are open to Girls above 14. There is a School for Junior Pupils.

Further information may be obtained on applying to the Secretary, at the College. The Lady Resident will be at the College after Wednesday, April 22. Entrance Examinations for the College and School will be held on April 24 and 25.

**CAVENDISH COLLEGE, CAMBRIDGE.**

An EXAMINATION will be held on AUGUST 5, 6 and 7, 1885, for the award of TWO SCHOLARSHIPS offered, the one by the Clothworkers' Company, the other by E. H. Foster, Esq. The Scholarships are of the value of 200. per annum, and are tenable for three years from election.

A Second Year Scholarship of the value of 200. per annum, tenable for two years from election, will be awarded at an Examination to be held in May, 1886.

The College charges (240. per annum) cover all expenses for Board (including an extra Term in the long vacation and washing), and the necessary cost of Tuition.

For particulars apply to the Warden, J. Cox, Esq., Cavendish College, Cambridge.

**ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.**

The Summer Session begins on FRIDAY, May 1st.

The Hospital comprises a service of 750 beds (including 75 for convalescents at Swanley).

Students may reside in the College within the Hospital walls, subject to the collegiate regulations.

For particulars, apply personally, or by letter, to the Warden of the College, The College, St. Bartholomew's Hospital, E.C. A Handbook forwarded on application.

**ST. BARTHOLOMEW'S HOSPITAL and COLLEGE.**

OPEN SCHOLARSHIPS IN SCIENCE.

TWO SCHOLARSHIPS, of the value of 150. each, tenable for one year, will be competed for on SEPTEMBER 28th and three succeeding days. One, of the value of 120., will be awarded to the best Candidate at this Examination under twenty years of age, if of sufficient merit. For the other the candidates must be under twenty-five years of age.

The subjects of Examination are Physics, Chemistry, Botany, Zoology, and Physiology. (No Candidate to take more than four subjects.)

The JAFFRESON EXHIBITION will be competed for at the same time. The subjects of Examination are Latin, Mathematics, and any two of the three following languages—Greek, French, and German. This is an open Exhibition of the value of 500.

Candidates must not have entered the Medical or Surgical Practice of any Metropolitan Medical School.

The successful Candidates will be required to enter at St. Bartholomew's Hospital in the October following the Examination, and are eligible for the other Hospital Scholarships.

For particulars, application may be made to the WARDEN of the COLLEGE, at St. Bartholomew's Hospital, E.C.

**KING'S COLLEGE, LONDON.—MEDICAL DEPARTMENT.**—The SUMMER SESSION will BEGIN on FRIDAY, May 1st.

In addition to the regular Medical Classes, there will be Courses of Lectures and Demonstrations on Botany, Practical Chemistry, Microbiology, and Experimental Physics, and the Tutors' Class for the Preliminary Scientific Examination and the University of London.

There are special Tutors for all the ordinary Medical Exam and without extra fees, and special Classes for the Preliminary Scientific and Intermediate M.B. Examinations of the University of London, and the Primary Fellowship of the Royal College of Surgeons. Students entering in the Summer Session will be eligible to compete in September next for the two Entrance Warneford Scholarships of 500., for two Science Exhibitions given by the Clothworkers' Company, and for two Sambrooke Science Exhibitions.

For the prospectus apply, personally or by postcard, to J. W. CUNNINGHAM, Esq., King's College, London.

**KING'S COLLEGE, LONDON.—THE SCHOOL.**—NEW PUPILS will be ADMITTED on TUESDAY, May 5th.

There are Four Divisions.

Lower School.—This Division includes Boys over eight years of age, and is intended to prepare them to enter the Senior Divisions.

The Middle School is intended for Pupils too old for the Lower, but not sufficiently advanced for the Upper School.

In the Upper School, which is divided into Classical and Modern Departments, Boys are prepared for the Universities, for the various Departments of King's College, for the Learned Professions, and for General and Mercantile Pursuits.

There is a Special Class for Matriculation at London University. Special arrangements are also made for Boys preparing for Woolwich or Sandhurst, for the Medical, Legal, and Civil Service Examinations, for Engineering, for Commercial Life, and for backward Boys requiring more individual attention.

For the Prospectus apply, personally or by postcard, to J. W. CUNNINGHAM, Esq., Secretary.

**THE MIDDLESEX HOSPITAL MEDICAL SCHOOL.**

The SUMMER SESSION, 1885, will commence on FRIDAY, May 1st. The Lectures and Demonstrations are arranged with a view to meet the requirements of Candidates preparing for Examination under the new Conjoint Scheme. An Entrance Scholarship value 250. will be offered for competition to Students commencing their Medical Education in May.

The Examination will be in Classics, Mathematics, or Natural Science, and will commence on April 29th. Ten Scholarships, of the value of 250. and 200. respectively, tenable for Two Years, and a Science Scholarship, value 500., will be offered for competition at the beginning of the Winter Session.

For Prospectus, containing particulars as to other Scholarships, Resident Appointments, Fees, &c., apply to the Dean or the Resident Medical Officer, at the Hospital. ANDREW CLARK, Dean.

**THE OWENS COLLEGE, MANCHESTER.**

The PROFESSORSHIP OF PURE MATHEMATICS will become VACANT, through the resignation of Professor Barker, at the end of the current Session.

Candidates for the Chair are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than MONDAY, the 1st June Next.

Information concerning the terms and conditions of the Appointment will be forwarded on application to J. G. Greenwood, LL.D., Principal of the College. HENRY WM. HOLDER, M.A., Registrar.

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LITERATURE

*Women of Europe in the Fifteenth and Sixteenth Centuries.* By Mrs. Napier Higgins. Vols. I. and II. (Hurst & Blackett.)

MRS. NAPIER HIGGINS has published two thick octavo volumes, containing between them upwards of nine hundred pages of closely printed matter; and yet they are only a very small instalment of the mighty work which Mrs. Higgins hopes to finish. "The present work," she says, "is an attempt to fill a void in the records of humanity. Although women form one-half of the human race, they are all but ignored in general history." Stung by a sense of the exceeding injustice thus inflicted by the general historian on her sex, Mrs. Higgins has undertaken to redress the wrong. Her plan is to select "a limited space in the vast field of history, wherein the history of woman could be written by narrating the fortunes of women who lived and acted during that period." For this purpose she naturally chose the fifteenth and sixteenth centuries. There is no need to discuss the reasons which she assigns for her choice, for there is the practical motive that only at the period which she has chosen do sufficient records for her purpose begin to exist. The point that fills a critic with wonder is the scale on which the work is undertaken. The women of Europe in the fifteenth and sixteenth centuries is Mrs. Higgins's subject; but these two bulky volumes deal only with the first half of the fifteenth century, and only with the women of the Northern nations, Scandinavia and Germany. England, France, Spain, and Italy are still left untouched. At this rate it is hard to see how the contemplated book can consist of fewer than thirty volumes. Truly the revenge of woman for her exclusion from history threatens to be most unmerciful. The reader's only consolation is that, while woman proposes, man disposes. No one can be compelled to read this portentous work.

There is some difficulty in discovering the attitude of mind in which the author expects her critics to approach her book. She says: "These volumes are intended rather as a fragment of the history of woman than as memoirs of certain gifted women, and as such they should be read." We should be

very glad to read them according to the author's intention, but she gives us no help in so doing. The book is a series of biographies of queens, princesses, duchesses, and the like. Three Scandinavian abesses are thrown in; but they are the only exceptions to the tale of courtly grandeur. No doubt Mrs. Higgins would say that her records deal exclusively with high-born folk; but this plea only raises the doubt whether after all the "general historian" has not already told the world as much about them as it cares to know. In fact, as the reader turns over her pages, he is driven to the conclusion that Mrs. Higgins has told him nothing which he did not know before, and that her method is no method at all.

If a writer announced that he did not mean to write a series of biographies, but a "fragment of the history of man," we should expect one of two things—either an essay dealing with the progress of human society during a prescribed period, and showing the activities which furthered that progress, or a series of carefully chosen sketches of the men whose lives were especially fruitful in results of various kinds. Mrs. Higgins might reasonably have adopted one or other of these plans. We greatly sympathize with her desire to show more clearly woman's place in history. The decay of chivalry, the rise of the new learning, and the progress of the Reformation marked an age in which woman was more influential in politics, society, and thought than she had been before or has been since. Women in the fifteenth and sixteenth centuries played a most important part, which well deserves careful study. But Mrs. Higgins has no idea of society as a whole, nor has she any sense of perspective. She has conceived a vast biographical dictionary which, if finished, would only be a mass of crude material, leaving no definite impression on the reader's mind. When she has told all that she can discover about every woman on record, we shall still be a long way off from possessing even a "fragment of the history of woman."

Mrs. Higgins complains that "women are all but ignored in general history." The general historian might answer that Mrs. Higgins has simply reproduced what has been already said, but, instead of arranging events round the figures of the men who brought them about, she has chosen to arrange events round the figures of women who did not bring them about. It has long been a commonplace for modern historians to disregard regnal divisions as unscientific, and substitute for them historical divisions founded on some leading feature of the times. Mrs. Higgins boldly introduces a new principle of historical analysis. According to her view events are best understood if grouped, not round kings in the old barbarous fashion, but round the fortunes of their wives, as modern enlightenment demands. The result is only more hopeless confusion. German history is sufficiently complicated if we do our best with Wenceslaus and Sigismund; but if we have to take instead their wives, Sophia of Bavaria and Barbara of Cilly, we become bewildered. We do not learn any additional facts of history; the old materials are only rearranged in a way that is less luminous than the old one.

Mrs. Higgins's "fragment of the history of woman" is the old history retold, with the gossip in the foreground and the important facts in the background. It illustrates nothing except the diligence and erudition of Mrs. Higgins.

It must be admitted that Mrs. Higgins has taken a great deal of pains with her work. Her reading has been considerable; it is never exhaustive, and never reaches the latest books or the most recent researches, but it is always creditable. From the preface we expected to find some enthusiastic or high-flown writing in the book, but we were disappointed. Mrs. Higgins is as dull as the most serious historian. Her sentences are long; her parentheses are endless; she is critical and judicious. She indulges in no notes or appendices, and consequently displays her learning freely in her pages. An author who expects to be read can hardly venture on this audacious plan of taking the public into his confidence. But Mrs. Higgins does not hide the secrets of the workshop; her chimney consumes its own smoke laboriously in the sight of all men. She has read and compared a number of books, and considers that process to be historical criticism. All authors seem to her equally worthy of respect, whether they were contemporaries or not. She quotes from everybody impartially, down to the writers of Murray's handbooks, who seem to be responsible for her historical geography. She is so honest that after telling a story she is bound to state whether or no it is universally accepted; but he would be a wise man who could judge for himself of the nature of the evidence from Mrs. Higgins's accounts. Think of a lady eager to know something of the married life of Sophia of Bavaria and her reprobate husband who finds herself pulled up by sentences such as these:—

"Pelzel has given Hajek's version, and appears to think that there is some foundation for it, but Palacky rejects the story with scorn."

"Pfister says that Louis overran the country, and even for six weeks besieged Prague, where the Archbishop (according to Palacky) went over to his side."

"King Wenceslaus' objectionable friendship with the executioner came to a tragical end, if a grotesque legend of ambiguous date may be trusted as to particulars."

"Caro is very sceptical concerning this story, which is found in Dlugoss. .... Caro mentions a still more curious version, found in Droysen's 'History of Prussian Policy.'"

These are only samples taken from a few pages. How is the reader to decide between Hajek, Pelzel, Palacky, Pfister, Caro, Droysen, and Dlugoss? How is he to date these eminent authorities? How is he to know that all save two are writers of the present century, and that neither of the other two is a contemporary authority? The whole book is written in this manner. Mrs. Higgins does not seem to have understood that impartiality is not the same thing as an incapacity to make up one's mind. It may take an historian a good deal of trouble to reach his conclusions. That is his business; but it is also his business to state his conclusions decidedly and clearly when he has reached them. A verdict of "not proven" is for immediate purposes the same as a verdict of "not guilty." If Mrs. Higgins is not certain about things she had best say nothing about them.

Mrs. Higgins has undertaken an impossible task, and she has not had the training in method which is necessary for serious work in history. We might further say that she has not had the literary training which the writing of any book requires. Yet Mrs. Higgins has got hold of an idea for which much is to be said. 'A History of Women in Europe during the Fifteenth and Sixteenth Centuries' is a splendid subject for a competent inquirer. Besides, she possesses many valuable gifts. She is capable of taking a great deal of pains; she is impartial and sober-minded; she has a fair knowledge of the general aspect of Europe, and avoids the errors into which many English writers fall. If these gifts had been concentrated on one subject, instead of being frittered away on an impossible encyclopædia, Mrs. Higgins might have produced something of real value. If she would narrow her field, improve her conceptions of method, spend more time over her writing, and remove from her future pages everything that is unnecessary, she might still write a most useful book on Englishwomen in the fifteenth century.

*Chess Eccentricities.* By Major G. H. Verney. (Longmans & Co.)

WE have it upon the high authority of Mr. Squeers that a man may call his house an island, if he pleases, without any breach of statute law, and it may be admitted that Major Verney has something more than this justification for connecting with the game of chess the extraordinary pastimes which are described in this book. When the first impression derived from the startling diagram on the cover (three chess-boards blossoming mysteriously out of one another) has passed away it is soon discovered that the author is really in earnest. Indeed, he does not waste any time in justifying the use of the title, having abundant precedent in an already copious literature of *Vierschach*, long played in Germany. His readers, however, and especially those belonging to the orthodox persuasion, will experience some of the feelings of a whist player on hearing of a game for six or eight hands. It will be asked what need there is for alterations of the old landmarks, and what benefit is supposed to be derived from their adoption. To these questions it may fairly be answered that to many minds there is an attraction in working out a new theory, and not depending upon the acquired treasures of an already explored system. To others there is the generally delusive prospect of attaining excellence at first, or at least of finding no marked superiors. But all such relaxations and extensions of established rule bear out the truth of Goethe's maxim that mastery is only developed under restriction, and in default of this the result is a dead level of mediocrity. By introducing three or four players instead of two the element of chance and oversight is greatly increased, while the accompanying enlargement of possible combination is neutralized. Admitting all this, we hope that orthodox players will pardon the æsthetic horrors of "released check-mate," will grant the axiom that their fellow creatures may amuse themselves as they please, and will tolerantly allow to erring brethren a pastime which may be

described, with a slight alteration of Macaulay, as less frivolous than spillikins and more scientific than pitch and toss.

We will carry our benevolence still further and suggest some improvements for a later edition. Major Verney does not seem very conversant with some of the existing *Abarten* of his subject, and actually omits all mention of the Strübeck game, in which the players begin with an unalterable opening of centre and wing pawns, and must bring a pawn back by leaps in order to queen. Major Verney (p. 153) alludes to a so-called "Courierspiel," played at a place he describes as "Strüphe," near Halberstadt, but he has been completely misled by his authorities. He will find accurate particulars in some of the works of Lewis, and repeated references in the German *Schachzeitung*.

What is more singular is the omission of any reference to various efforts made in recent times to equalize the chances of competitors in a tournament by altering the original position of the pieces while retaining the usual rules. The first of these attempts was the Mongredien tournament, in 1868, when K.B. and Q.Kt. were transposed, and the futility of the idea was demonstrated by the victory of Mr. McDonnell, a first-class player at the ordinary game. In 1879 and 1881 two displacement tournaments were originated at the St. George's Club—in the former year by transposing bishops and knights (which gave too much advantage to the first player), and in the latter by transposing the king and queen, a less objectionable plan, again tried in the same year at Leamington. The opinion of experts was decidedly against these innovations, as procuring no advantage to counterbalance the departure from the laws of the game. It would be unfair to blame Major Verney for not being familiar with all branches of chess literature, but he will do well to revise in a future edition the portions of his book referring to primitive and Oriental chess. He derives his statements indiscriminately from Forbes and Van der Linde, being apparently ignorant that the latter's main purpose was to destroy Forbes's authority, and that he certainly succeeded in demolishing Forbes's theories about the game of Chaturanga.

It might seem that the author had guarded himself against any criticism by the modest title of 'Chess Eccentricities,' but here even he has spoken a great word carelessly, for his readers will seek in vain for a tenth part of the quaint or tragical performances which deserve admission under this suggestive title. Earliest among "chess eccentricities" recorded in history was the emphatic use of the chess-board in braining a victorious antagonist. No doubt Major Verney would not recommend the adoption of this move except under circumstances of strong provocation, but it deserved a paragraph under the head of "end-games." He might have alluded to the famous manoeuvre recorded by Gogol in his 'Dead Souls,' where Nosdrew moved three pieces at once with the help of his elbows, to the discomfort of the hero. Or he might have recorded the patient energy with which certain chess players even nowadays may be seen to fight on, without bating a jot of heart or hope, armed with a king and a bishop on either side. There was true

pathos in the exclamation with which a player of this type at length abandoned the heroic struggle after some hours, "Ah! in my younger days I should have won this game!" Surely such prowess should have found its sacred poet in Major Verney.

*Studies in Russia.* By Augustus J. C. Hare. (Smith, Elder & Co.)

MR. HARE has turned to account the sketching tour he made in Russia the summer before last, and the record of his impressions forms a volume which may be read with pleasure, and may prove useful to travellers who intend to visit the scenes he has described. When he was in that country, he says, he "felt intensely the want of such assistance as may be found in this volume"; so, for the benefit of those who are about to follow in his steps, he has produced a book which "does not profess to contain many original observations," but is "a gathering up of such information as its author has been able to obtain from the lips or writings of those better informed than himself." Mr. Hare seems to have been unaware that an excellent handbook to Russia exists, edited by Mr. Thomas Michell and published by Mr. Murray, and he has used as his guides for the most part works which are somewhat antiquated. However, it must be admitted that what he has done he has done sufficiently well. He has evidently taken pains, and the result is that, regarded as a handbook, his work deserves to be commended. The illustrations, about thirty in number, are excellent. They are from the author's own sketches, "taken upon the spot, under the fear, almost the certainty, of arrest, and sometimes of imprisonment." Russian officials are very suspicious of the wandering artist. "None of the police can read, and every fresh man on the beat thinks it necessary to take him up," even when he is provided with a formal document giving him leave to sketch. "When his order has been examined, he is treated civilly and released; but the waste of time and chronic trial of temper are most wearisome." On one occasion, on the way from Kief to Warsaw, Mr. Hare was obliged to spend five hours at Brest. By way of passing the time he began to sketch a shed and a willow-tree in a deserted public garden.

"Instantly two soldiers pounced out from the bushes, behind which they had been following him, seized him, and he was marched off to the guard-room, where a ridiculous little officer put him through all the absurd official catechism of his age, birthplace, names and ages of parents, objects in coming to Russia, object in being at Brest, and, above all, object in sketching that particular shed and willow-tree. 'Had he a passport?' 'Why was it not in his pocket?' 'If it really existed and was at the station he must be sent to fetch it'; and in the burning sun he was marched back through the mud, between the soldiers, to bring it. Mean time the sketch-book containing the obnoxious drawing was confiscated, though, when the prisoner was led back to the guard-room, he instantly espied it abandoned on a stool, sat down upon it, and whilst his second cross-examination was going on, under shadow of the passport, contrived to slip it up his back under his coat, and, when he was at length released, carried it off in safety. By this time the five hours had been spent—or wasted!"

St. Petersburg did not greatly please Mr. Hare. The principal feelings to which it gave



rise in his mind were "a prevailing sense of the vastness of everything—the squares, the streets, the palaces, the overgrown desolate suburbs; and, in spite of the interest of much that is curious and strange, a weariness of a city so beautiful, so uncouth, and so irksome to a stranger in the bondage of its petty restraints." He says nothing of the aspect which the city wears when seen at its best, during the glorious summer evenings. He probably arrived too late in the year to witness the twilight effects of which June can boast. Moscow he describes as a mere "jumble" or "conglomeration" of buildings, "which has never arrived at being a town, and has always remained a gigantic and ill-conditioned village." Even the view from the terrace of the Kremlin did not rouse him to enthusiasm. It seems only to have suggested to him a comparison to its disadvantage. All that he says of it is that it "has a reminiscence—faint, washed out, and colourless, but still a palpable reminiscence—of the view of Rome from the Pincio. The materials are the same: the low distant Sparrow Hills take the place of the Janiculum, the new cathedral with its great dome represents St. Peter's, the Moskva answers to the Tiber, and the plain is filled with the same brown roofs of houses, broken ever and anon by the domes of the churches, here, however, sparkling from their metal casing, as if they were in polished armour." It was not until he arrived at Kief that Mr. Hare found scenery which he could conscientiously praise. "After the desolation of the rest of Russia, the scene is indescribably attractive and beautiful," he says in his description of the holy city which crowns the wooded heights rising above the majestic Dnieper.

But if Mr. Hare could see no beauties in the face of Russian nature, he fully appreciated the interest which attaches itself to the churches and monasteries, the historical monuments, and the collections of antiquities and works of art which Russia possesses. All these he visited diligently, and he has written excellent accounts of what he saw. His book will, therefore, prove of more practical use than if he had devoted himself to picturesque writing. Russian critics may, perhaps, find in its pages somewhat with which to find fault. They may think him harsh in some of his remarks about Russian cookery and morality, and they may take exception to a passage here and there, in which he has cited a dubious authority or attached too much importance to a satirist's sarcasm. They will deny, for instance, that the absurd anecdote which he has quoted from Custine at p. 18 is at the present day "characteristic of the imperturbable deference of a Russian to his superiors." The story in question relates how the Grand Duke Constantine, the brother of the emperors Alexander I. and Nicholas, pierced with his sword the foot of "one of his generals," who neither flinched nor protested, in order to convey to a stranger an idea of the absolute obedience of Russian soldiers. It is, in reality, an adaptation of an old historic legend about Ivan the Terrible. He is said to have slowly driven the spike at the end of his staff through the foot of a messenger who had brought him an abusive letter from a rebellious subject,

and the victim of his cruelty is reported to have shown no sign of the pain he was enduring. When Mr. Hare says, "What the Russians think of authors is shown in Kriloff's fables in a picture representing a part of hell," the countrymen of "the Russian La Fontaine" may fairly protest against this assertion. It is true that in the fable referred to an author is represented as being justly treated worse than a robber; but the fabulist merely wished to express his decided dislike for writers of a particular type, not for authors in general. It may be well to add that the knout, which is described at p. 18 as being "still in use," is an instrument of the past, not of the present. In his remarks also about the bribery of legal officials Mr. Hare seems entirely to ignore the changes for the better which have taken place since the days when judges received merely nominal salaries.

The Russian words which occur here and there have fared better than is usually their lot in foreign books. Still a few corrections may be suggested. The "Passion Monastery" (p. 314) is the *Strastnoi*, not "Strasni" Monastir; the *Novospaski Monastir* (p. 326) is the "New Monastery of the Redeemer," and not the "Monastery of the New Redeemer"; the *Novo Devichi* is not "the Newly Saved" Convent—the word *devichi* signifies "virginal"; the *g* in "*Beglovostnie* or dumb" is doubtless a misprint for *z*; two letters have gone wrong in the name of the nun who was the daughter of the Empress Elizabeth and of her chancellor Razumofsky, and who was known as the Princess *Tarakanova*, not "Tarakovna." But slight inaccuracies of this kind will probably be considered as venial faults by English readers, to whom Mr. Hare's book may be recommended as at once entertaining and instructive.

#### *The Social Philosophy and Religion of Comte.*

By Edward Caird, LL.D. (Glasgow, MacLehose.)

PROF. CAIRD'S articles on Comte in the *Contemporary Review* deserved to be reproduced in this more convenient form not only on account of the excellent criticism they contain, but because of the importance of the subject itself. No good account of Positivism in its religious and social aspects was available for general readers or students till this volume appeared; it helps to show the great advance which Comte made on his predecessors, and serves as a wholesome corrective to that tendency to depreciate him altogether to which not a few English writers have yielded. There is, indeed, little difficulty in accounting for the neglect with which his social philosophy has been treated in this country. Many of the more important doctrines his writings contain have been presented to the English public in a different form by Mr. Herbert Spencer; and without entering on the vexed questions as to the dependence of one author on the other, and the respective merits of the two systems, we may certainly say that the Synthetic Philosophy has to some extent diverted the attention of English students from the still more voluminous 'Philosophie Positive' and 'Politique Positive.' There is much, too, in the final developments of Comte's system that is peculiarly alien to English ways of thinking. The Religion of

Humanity and *Grand Fétiche* are repellent to Christian feeling, the restored mediævalism and its calendar of saints furnish abundant material for ridicule, while the Comtist limitations to the prosecution of knowledge for its own sake are inconsistent with the English scientific spirit. But besides all this, Mr. J.S. Mill, whose 'Political Economy' has done so much to form the mental habits of those among us who are interested in social problems, entirely dissented from Comte's view of the nature of that study, and his followers have been tempted to disregard a system of sociology which denies the right of economics to be entitled a science at all. In view of these combining causes there can be little wonder that Comte has never yet received a fair hearing in England.

Prof. Caird, however, writes from a point of view at which he is little influenced by these prejudices, and his treatment is to a great extent sympathetic. He recognizes the force of Comte's attack on "metaphysics," as then understood, and shows how far it marks an unconscious agreement with more modern metaphysicians. He would agree, too, with Comte in his opposition to Agnosticism, and admit religious needs and aspirations as permanent elements in human nature which must be satisfied and cannot be merely ignored. Even in regard to such subjects as the development of religion, where differences between the Positivist and the Hegelian are most strongly accentuated, they are yet so much on the same plane of thought that argument between them is most instructive, and they might take common ground in much of the controversy with theologians.

The metaphysicians whom Comte attacked most forcibly were writers of the Sensationalist school; they took the individual mind as a definite object, analyzed its states, and contended that all knowledge was relative to this individual consciousness. In so doing they seemed to themselves to be keeping to simple statements of fact, though they were really creating a metaphysical entity which was no more true to life than the older doctrines of essence or nature. Comte felt the unsatisfactoriness of this Sensationalism, especially in its practical bearings; "the true human point of view," as he held, "is not individual, but social." Man as man cannot be taken as the starting-point of social philosophy, for the individual man is the product of society; his intellectual powers and moral habits are alike formed in him by social influences; his life is but a part of the intellectual and social life of his time; knowledge and morality are not merely relative to the individual man, and it is Humanity that is truly real. Such is the view of Comte; it is thus that he transcends the individualistic position and puts forward Humanity as that in which we live and move and have our being; in lieu of the Sensationalist philosophy he gives us a subjective synthesis of knowledge, that is a system of knowledge as relative to the human mind, and in place of conventions based on the rights of man as man he sets before us a social system.

The possibility of resting satisfied with this subjective synthesis is the point to which Prof. Caird directs the closest attention; this he rightly regards as the centre of the Positivist position. It had been

assailed from one side by Mill; his 'Liberty' is a defence of social doctrines that Comte would have regarded as anarchical, and his 'Examination' reiterated the intellectual principles which Comte had discarded. The gulf between them was wide indeed, since Comte deliberately rejects "the doctrine that what we know immediately is only the state of our own consciousness; he takes his stand at an objective point of view and arranges the sciences in an objective order, which begins with the inorganic world and ends with man as the most complex of all existences." All this Mill simply condemned as the result of an inordinate love of system; but Prof. Caird approaches the Comtist doctrine from the other side, and argues that since Positivism goes so far in opposition to the Sensationalists, it ought to advance some steps further. He endeavours to show that

"the true synthesis of philosophy must be objective as well as subjective, and that there can be no religion of Humanity which is not also a religion of God. And this means that it is logically impossible to go beyond the merely individualistic point of view with which Comte started, except on the assumption that the intelligence of man involves a universal principle of knowledge."

It may be seen from this that Prof. Caird's criticism is eminently constructive; he does not content himself with showing that Comte's subjective synthesis is an unsatisfactory compromise, or urging that the new "relative religion is not a religion at all," but "at best a morality trying to gather to itself some of the emotions which were formerly connected with religious belief." He states and illustrates the principles which Comte used as weapons for attacking the Sensationalist schools, but which were never clearly apprehended by him, nor worked out to their full result.

"Comte himself was metaphysical, in so far as he sought to transcend the one-sided and imperfect categories of earlier philosophy, and to reconcile them by means of a higher thought. His defect lay in this, that he was not metaphysical enough, that his analysis of his own thought was imperfect, and that he was, therefore, the instrument of a movement of human intelligence, of the meaning of which he was never clearly conscious. Otherwise he would have perceived that his 'positive' stage was not simply a negation of the theological and metaphysical stages which preceded it, and a return to fact and experience, but that it was essentially a new reading of experience, which implied, therefore, a new form of metaphysics and theology."

By endeavouring to disentangle the fundamental category which ruled Comte almost without his knowing it, Prof. Caird "enables us to see its value and relation to that unity of the whole with which it was necessarily confounded so long as it remained merely a moving force in the depths of the popular mind." Thus, under the form of a criticism on Positivism, his little book serves as an admirable introduction to the Hegelian treatment of history, religion, and the State.

The historical genesis of a philosophy is always an attractive subject, and in this case there is a special excuse for enlarging on it, as it was a favourite topic with Comte himself. Prof. Caird returns to it again and again; he throws out an interesting hint as to an unacknowledged debt to Kant, but his remarks on Rousseau seem a little hasty, and

leave the impression that he has not given very careful consideration to that author. With his 'Discours' on the origin of inequalities before us, and still more in the face of his express assertion as to the superiority of civil to natural liberty ('Contrat Social,' i. 8), it is strange to be told that he "idealized the natural man, as he is apart from and prior to all society." Comte himself urges his criticisms, both in the 'Philosophie' and 'Politique,' against the school which followed Rousseau rather than against his doctrines in the special form in which he stated them himself; while Prof. Caird appears to read his writings too much in the light of his popular influence. This is the more unfortunate as there are curious similarities between the 'Contrat Social' and the Positivist system which it would have been well worth while to investigate. By his doctrine of the *volonté générale* Rousseau passes away from the individualist position, and the sketch of a civil religion at the close of the 'Contrat Social' may well have furnished a suggestion for the Religion of Humanity.

But after all the inquiry as to the growth of a man's opinions is far less important than the question as to the value of the principles he puts forth, and in this respect Prof. Caird leaves much to be desired only because he has done his work so well that it would have been a real gain if he had written at greater length and dealt with some of the interesting topics which the limits of his space have compelled him to omit. His sketch of the development of religion is vigorous, but it is only a sketch; he gives no hint of dissatisfaction with Comte's account of fetishism, though the anthropological investigations of Waitz and others show that his opinion of it is as questionable as his treatment of Catholicism and Protestantism is defective. The point is of some importance in connexion with his assertion that "fetichism is less distant from Positivity than any other sort of theology." For if fetishism has been misconceived, the Religion of Humanity seems to stand more completely apart from the older religions than Comte himself supposed, and there is but a small probability of its success in precisely meeting these deep-seated needs which have hitherto found their satisfaction in the various faiths of the world.

*Written in Order: being some Account of the Journeyings of an Irresponsible Egotist, and of how he Enjoyed Himself thereon. By the Author of 'A Day of my Life at Eton.'* (Sampson Low & Co.)

THE clever and original, but precocious Eton boy has, at the ripe age of Cambridge undergraduateship, developed into a humourist. We might, perhaps, best describe the book before us by saying that it suggests the influence of 'A Tramp Abroad'; but we doubt if there is any intentional imitation, for the style seems clearly the product of the author's personality, such as we conceive it from his writing. One fault, at all events, the book shares with the more famous one referred to—it is much too long. It is hardly possible to be funny, or quaint, or pointed—whatever we may understand by these adjectives—through 366 consecutive pages. Thus the sense of amusement

often created by the beginning of a passage is apt to become gradually fainter, till at the end it merges sometimes into one of positive irritation. Much of the humour consists in the writer's apparently naïve portrayal of his own peculiarities, and the consistency with which he keeps up the character. Not that, as we have already implied, we consider this character altogether fictitious. It suggests rather circumstances arising out of the exigencies of health, which, acting on a certain kind of temperament, may throw a young man out of sympathy with his contemporaries, and create in some respects the feeling, as well as the impression on others, of premature age. Having fallen into bad health, or, at all events, into the hands of the doctors, he is ordered a sea voyage, and partly in obedience to the faculty, partly to escape from them, he sails to Buenos Ayres. But his fate pursues him, and a series of accidents subjects him to the experiments—comico-religiously described—of a succession of doctors, from whom he finally escapes, with the charitable reflection, "Indeed, that after all there can be no real harm in doctors, I think I am at this moment a living proof."

It is difficult to give by quotations an idea of the book, the merit of which, such as it is, depends a good deal on the context. At Lisbon he found everything very expensive.

"But then we must always remember that when we pay extra for a thing abroad, that it is abroad, and we are paying for the privilege; thus, a penny for the orange and a halfpenny for being allowed to say, 'Ah, but I remember buying an orange once in Portugal'—and anything else you may want to add."

The author professes profound ignorance of foreign languages, and is

"half inclined to believe that foreigners have invented gesticulations because they wouldn't otherwise always understand each other. I know I have found the system very useful when at a loss for a word in a foreign country: for instance, if I want something, and remember the rest of the sentence all but the particular word for the thing itself, I run on as far as I can, and then shrug my shoulders and make a kind of Catherine-wheel in the air with my hand, and say, 'Comme ça, vous savez, n'est-ce pas?' and I usually get what I want in the end; though sometimes, indeed, two or three other things have to be brought on approval first. There are exceptions too, of course, when it is something very much out of the way. Now one can't do that with English; no waiter would understand I wanted a fork or a napkin, not if I made Catherine-wheels for a month; and if I said, 'You know,' he probably wouldn't know. But foreign languages are complex like Chinese; there is one for talking and one for gesticulating. I don't think, though, there is any gesticulation for salt-spoon; I've never been able to procure one that way."

Staying with friends in the Pampas, he found that the entire household rode:—

"I was particularly edified by the idea of the housemaid possessing a horse: it was a contingency that I should never have imagined could exist outside Ollendorff."

The writer by no means professes to be a cynic (he poses, indeed, rather as an *ingénu*), but his real feelings come out probably in the subdued tenderness with which he alludes to his "three small sisters"; and lying in bed the morning after his return home, and listening to the old familiar sounds of practice on the piano, he hears his conclusions on the subject of foreign travel ex-



pressed by a strain of which he merely prints the concluding bars—"Home, sweet home."

*The Lyrics of Camoëns.* Englished by R. F. Burton. 2 vols. (Quaritch.)

If it were not in itself a pleasant thing to translate poetry few would undertake the task, for the result must always be unsatisfactory—more so in some cases, much less so in others, but unsatisfactory always. And as kinds of poetry especially predestined to die in the transplanting most men would single out odes and sonnets. Enough of the interest of an epic or drama survives even in a prose version to give an intelligent reader some notion of what it is like; it is otherwise with a brief composition of which style is often the chief merit and harmony the principal charm. Who can wonder, then, if even Capt. Burton's courage sinks as he surveys his own accurate and literal renderings of Camoëns's lyrics? He has a vision of the bewilderment of ordinary English readers as they try to peruse his book, and he hastens to assure them in his preface that from them he well knows that he has nothing either to hope or fear. Here and there a reader of more cultivated mind may praise, or, at least, appreciate, and with this and the approval of his own conscience the translator rests content. He has all the right to do so which infinite pains can purchase. Has he not noted from its first appearance in European literature, and carefully analyzed, the sonnet; tracked the canzon and sextine to their first home, and given excellent recipes for their composition; studied the great exemplar of all such poems, Petrarch, with discriminating care; and minutely noted the obligations of Camoëns to the famous Italian? While censuring some of the highest names among English poets for failures in bringing ode and sonnet to perfection, has he spared any pains to exhibit his Portuguese minstrel's success in handing on the poetic forms which are peculiarly the heritage of the neo-Latin nations? And can he not say with truth that, with the tiniest possible exceptions, he has "Englished" his original word for word, line for line, and rhyme for rhyme? What can the most captious critic find fault with in so able a performance?

Alas! even the most kindly disposed judge must see one serious flaw, fatal to the success which so vast an expenditure of time and trouble deserved. Camoëns is not "Englished" in the volumes before us; he is "Burtoned," and that is a different matter. Capt. Burton has constructed a dialect of his own, which is neither the English of the present day nor yet the English of Shakspeare, or of Spenser, or of Chaucer, and it is in this new language that his very able version is composed. He bids the reader who would enjoy his work first study Shakspeare's and Spenser's sonnets, but they will help him little. For one archaic expression to be found in them Mr. Burton supplies a dozen, and their peculiar words generally carry with them their own justification, which is more than can be said of all of his. Why should an unhappy man, who, though he knows no language but his own, is nevertheless fairly intelligent and honestly wishes to become acquainted with Camoëns, be

perplexed with words like "Formosure," "Sort," "Royaumes," "Gloire," "basta," "patrial," "Feral," "douce" (as the equivalent of *dulce*), "venene," "legier," "pudick," "dure," "tristesse," and "ne-fand"? Is it not rather hard to expect a man whose two standards of English are the Bible and the *Times* to become all at once familiar with "percas" and "peraunter," "surquedry" and "Singulfs," "dolence" and "Sent" (used as a substantive); to bid him admire

The Morn fresh, belle, amene;  
to proclaim to him "the geste peregrine"; to call him to pity one who "tynes all boon of Esperance," and has nought left him "save Sovenance"; and to behold a distant isle

Where Hiems grisly-stern  
Gladly regreeneth all the brumal plain?  
Why is he to be expected to translate a statement that

My Gust thy Beauty made a covert-feme,  
or outlandish words and names like "guarish," "Erne," "Mors et Amor," "Deëss," "fair-faxt," "câduque," "debile"; and yet to accept modernisms like eyes competing with the sun, or Americanisms such as "to loan," as suitable companions for these foreign or venerable guests?

Capt. Burton is justly severe on the unwarrantable modernizing of Camoëns in which previous translators have indulged. It would have been well if in avoiding their ill example he had acted as judiciously as Mr. Aubertin, whose versions, equally faithful with his own, are yet more readable. And if his far-fetched words are likely to prove a stumbling-block to the ordinary reader, the strange way in which they are mixed must disturb the philologist. In one sonnet we follow early English poets

Into a garden verdure-deckt and dight,  
Where varied flowers amelled floors of green,  
to find ourselves before long by the side of Burns, admiring "Violets far exceeding a' the lave" in beauty. In another the words of many generations are thus curiously mingled:—

I run to catch this welfare sans a chance.  
In one canzon we meet the following strange conjunction of dialects:—

There garrulous birds, loud praises ever choiring,  
Showed in their singing fire not ordinaire,  
Burning, as my desires, wi' living lowe;  
and in a succeeding stanza,

In sweet Peace galore  
Both in one subject dwelt with foe elect.  
In an autobiographic canzon Camoëns is made to depict himself as

Then ferforth driven, vagrant, peregrine,  
Seeing strange nations, customs, tongues, costumes;  
and to remark in his nineteenth that

Whenas withered hangs the bloomèd Rose,  
Sans price and value lingereth still the Spine,  
and that

Time breaks to bittocks hardest Diamant;  
while in the sixth ode "absented eyes" still feast on the dyes

Of blushing purity, pudent, excellent.

When Capt. Burton is content with a more ordinary vocabulary the result is better. Although his version of Camoëns's twenty-second sonnet does not quite preserve the fine image of its eighth line, and makes sacrifices of sense to rhyme in the closing words of its twelfth and of its thirteenth

lines, it is a close transcript, unmarred by grotesqueness, of its fine original:—

I leave you (dear my life!) and as I leave  
The very sense of Death-in-Life I feel;  
I weet not why we seek contenting Weal,  
If more must lose who doth the more receive.  
But this firm 'surance unto you I give,  
Albeit my tormentry this body kill,  
Thro' the dark waters of the Lethe-rill  
Secure in Memory the dead Past shall live.

Better sans you mine eyes with woe be wet  
Than with another Light they shine content:  
Better forget them you than they forget.  
Better with this remembrance be they spent,  
Than by forgetting undeserve to get  
The glories won by pains they underwent.

Capt. Burton's version of Camoëns's most celebrated sonnet, that on the death of Caterina de Athaide, is superior in form to Mr. Aubertin's, as it avoids his non-Camoëns-like close with a rhymed couplet and his irregular change of rhyme in his octave, but it is not superior in expression.

There is much, too, to admire in the translation here given of Camoëns's very beautiful 269th sonnet. But "misleads" in its last line slightly misrepresents the original, which simply conveys the idea of the discouragement produced in the poet's soul by the perpetual winter of his lady's frown:—

This Love for you I keep so chaste and pure,  
No touch of villean purpose can abate,  
Dating from tenderest age his earliest date,  
I strive this only in this soul endure.  
That it shall nowise change I wone secure,  
Sans fear of any freak or false of Fate,  
Or Good supremely good, or sorriest state,  
Or Present safe, or Future aye unsure.  
Fast fades the Daisy and the flowers go die,  
Winter and Summer strew them all a-field,  
For my love only 'tis eternal May:  
But, Ladye! seeing you every grace deny,  
And seeing your thankless heart no favour yield,  
My love misleads me lost in sore dismay.

The sestet of the 169th sonnet, written in an hour of peaceful repose in the country, is rendered by Capt. Burton with such admirable clearness that it excites the wish that he had oftener trusted, as he has done in it, to simplicity of construction and diction. It is as follows:—

When Summer blooms, when Autumn fruitage reaps,  
Here the clear useful waters murmuring flow;  
Glad finds me here, here gladsome leaves me  
Day.

Enamoured nightingales here break the sleeps  
Weariness weaveth; here I tomb the Woe  
Whilom the grave where all my joyance lay.

The peculiar and catechetical sonnet on the death of the Princess Mary of Portugal is worth transcribing as a specimen of skilful translation:—

What takest thou, cruel Death?—"A day all splendid."

At what hour diddest take't?—"At dawn of day."  
Didst thou intend thy prize?—"Intend it? Nay!"  
Who willed thou take it?—"He that it intended."  
Who 'joys her body?—"Clay-cold Earth that penn'd it."

How quenched was her light?—"Night o'er it lay."

What saith our Lusit?—"She must say her say."  
What say?—"Great Mary my deserts transcended."  
Slewst thou that saw her?—"They lay dead before."  
What now saith Love?—"He durst no word let fall."

And who doth silence him?—"My will be done."  
What to the Court was left?—"Love-longings sore."  
What there is left to see?—"No thing at all."  
What glory failed it?—"Failed this lovely One."

Here the quaintness of the version scarcely surpasses the quaintness of the original, although, of course, the Portuguese has no lines so awkward as the second and fourth here.

The nobler epitaph-sonnet on a Soldier of the Cross is throughout well translated, if for the French word in its eleventh line the reader will mentally substitute the English equivalent:—

Pass me not, Passer-by!—"Who names my name?"  
A novel Memory never heard before,  
Of one who changed life, a finite store,  
For infinite, divine and clearest Fame.  
"Who is 't so gentle praises doth acclaim?"  
One who ne'er doubted all his blood to outpour,  
Following the noble flag he ever bore,  
Captain of Christ he loved with single aim.  
Most blessed sacrifice, most blessed ending,  
To God and Man in offering resign'd!  
I will aloud proclaim a Sort so high,  
Thou canst tell larger tale to all mankind,  
Clear sign he ever gave through life a-wending  
He would deserve such holy Death to die.

The canzons and odes of Camoëns suit Capt. Burton better than the sonnets. His versions of the former are always interesting, and sometimes give an idea of the beauty of his original, while the larger space softens to some extent the effect of his mannerisms. Yet it is discouraging to essay to read an intricate and many-stanzaed poem which begins thus:—

Love bids I sing in song of sweetest strain  
What hath imprint his influence on my Soul.

We do not believe Capt. Burton to be in the habit of saying, "He told I to do it," and we quite understand the suppressed conjunction to be here inferred; still, for the sake of weaker brethren, would that he had not felt it needful to avoid the respectable commonplace "Love bids me sing" at such fearful risk!

The third canzon of Camoëns is very beautiful in structure, and has a fine image in its fourth stanza, which is so well reproduced here that we must quote it, as it will give a good notion of the way in which Capt. Burton follows the intricate rhymes of his original, even to that in the middle of the stanza's last line:—

E'en as occurs to those  
Soon to see Night o'erdark their dearest Days,  
Before the dying gaze  
Some saintly Vision comes its charms disclose:  
'Tis so to me who lose  
This life, my Ladye: which be you alone:  
This sprite that hath her Wone  
In you (the while from prison forth she flies)  
Beholds your Beauties showing all the dyes  
Of fair Aurora, fairer, rosier grown.

O happy parting-pain!  
O high-exalted Glory sovereign!  
If my desire endarken not the light;  
For what I sight in fine gives life again.

Yet even here what a prosaic word "occurs" is! and how much the omitted preposition in the fourth line is missed!

The autobiographic canzons, which are the especial admiration of Portuguese critics, must from their translator's sympathy in that feeling be supposed to have engaged his most diligent care. It is, therefore, disappointing to find that he ends a stanza in the first of them in so ugly a way as this:—

My life, my joy, my luck  
For so sweet memory lief I'd give in truck;  
and that in another he makes Camoëns say:  
No more shirk I what evils may assail.

Yet in that same canzon he well translates the poet's wail over the instability of

Fortune, whose fierce will consumes  
Man's age, upbuilding aye before his eye  
A Hope with semblance of the diamond's shine:  
But, when it falleth out of hand, we know  
'Twas fragile glass that showed so glorious show.  
And he gives a good version, only marred

by one strange Latin word, of the pathetic close of this eleventh canzon:—

For an it possible were that Time and Tide  
Could bend them backward and, like Memory,  
view  
The faded footprints of Life's earlier day;  
And, web of olden story weaving new,  
In sweetest error could my footsteps guide  
'Mid bloom of flowers where wont my youth to  
stray;  
Then would the memories of the long sad way  
Deal me a larger store of Life-content;  
Viewing fair converse and glad company,  
Where this and other key  
She held for opening hearts to new intent:—  
The fields, the frequent stroll, the lovely show,  
The view, the snow, the rose, the formosure,  
The soft and gracious mien so gravely gay,  
The singular friendship casting clean away  
All villain longings, earthy and impure,  
As One whose Other I can never see;—  
Ah, vain, vain memories! whither lead ye me  
With this weak heart that still must toil and tire  
To tame (as tame it should) your vain Desire?

As justice cannot be done to a sextine without quoting the whole of it, it will be better to offer no fragments of Camoëns's five to the reader. His fourteen odes are among Capt. Burton's greatest successes. Here are some stanzas from the fine ode on the four seasons:—

All passeth to the Past,  
Consistent quality Time never won:  
Our Life, not made to last,  
Fades and so fast shall run  
The course hath ended ere 'tis well begun.

What Goods we here procure  
Endure not, howso firm, and fixt and high:  
What Good shall aye endure  
Is of another dye,  
Short-lived Life for hour of Death lays by.

For naught in fine, avails  
Against one terrible ending, Night eternal;  
E'en the chaste Deëss fails  
To illumine w' light supernal  
Hippolyte, whelmed in sombre shades Avernall.

Nor Theseus' hero-might,  
By dint of cunning rede or hardihood,  
Could free the daring sprite  
Of Pirith from the dread  
Lethæan dungeon trod by misty Dead.

These specimens will give a fair notion of the translator's methods, of his unwearied diligence and punctual exactness in studying and faithfully transcribing the features which he has set himself to copy, of his great resources of language and versification, and of the defective taste which so often mars their application.

#### NOVELS OF THE WEEK.

*Louisa.* By Katharine S. Macquoid. 3 vols. (Bentley & Son.)

*In the Golden Days.* By Edna Lyall. 3 vols. (Hurst & Blackett.)

THE heroine of Mrs. Macquoid's story, though original, is rather disappointing. In spite of a certain "air" about her, she is not a lady. For a woman raised from the ranks by the doting passion of her lover to assume the airs of a *femme incomprise*, and to regard herself as wasted for want of the intellectual sympathy of some other man, is vulgar enough; and, in spite of Louisa's beauty and receptive cleverness, one cannot but rate her lower than the impulsive Italian gentleman her husband. Still less attractive is her jealousy of Francesca, Count Monaldi's niece, which first takes fire at the affection Francesca's warm nature wins from her kinsman, and afterwards culminates in downright personal animosity when Louisa

discovers that the girl is attached to Hobart, the artistic and cultivated English friend for whom her own Platonic affection is so strongly aroused. Of course the author is not so unskilful as to leave no counterbalancing openings for our sympathy. A creature so naïve as Monaldi is not very much calculated to command the lasting respect of so much more complex a nature as that of his wife, and in all matters of information he is much her inferior. With her cold, rather introspective nature, combined with a taste for several accomplishments, she is more fitted to adorn a *salon* than to share the life of her husband. At the same time this Englishwoman has enough of the fire of passion to be crushed by the discovery that her tenderness for Hobart is quite unreturned, and that the dark eyes of the Italian girl of seventeen have subdued the man of forty years, in spite of all that nationality and "culture" can urge to the contrary. Monaldi dies at the climax of the story, with considerable dignity; Louisa's fate is left, with studied cruelty, uncertain. No sympathy is required for Francesca's discarded lovers, the hook-nosed elderly professor and the swaggering young subaltern of Florence, both of whom, like the rest of the minor personages, are described with considerable local knowledge.

The object of 'In the Golden Days' is, as the author declares in a preface, to describe the gradual growth of a character, and the incidents of the story are dated a couple of centuries back, in order to escape from "perpetual nineteenth-centuryism." But it was scarcely necessary, in "disclaiming the title of historical novel," to speak of such novels as "a terror both to author and reader." The taste for good historical novels is still strong; they become a terror only when the authors interlard their fiction with page after page of mere text-book knowledge. Oddly enough, the preface just quoted goes on to mention a number of out-of-the-way authorities and "real characters" which have been studied and utilized for the purposes of the story—which, in spite of the disclaimer, is unquestionably an historical novel. The fact is that the preface is a mistake, and only strengthens the impression which it was intended to remove. Fortunately the narrative itself is interesting, the characters are all well drawn, and the picture of the time is spirited and fairly accurate. No doubt the book is unequal. The language smacks alternately of pedantry and unmitigated "nineteenth-centuryism"—as when somebody complains of being "awfully hungry." But the reproduction of antique manners and thoughts is frequently happy, and the gradual maturing of the young hero's mind is successfully described.

#### OUR LIBRARY TABLE.

THE indispensable *English Catalogue of Books* (Sampson Low & Co.) is on our table.—Lady Cowper's *Help at Hand* (Wells Gardner, Darton & Co.) is a simple little manual giving very plain directions as to dealing with emergencies. It was, however, scarcely necessary to say that intoxication has for its cause "excess in drinking."

FROM Messrs. Marcus Ward & Co. we have received a pretty issue of selections from the writings of Jeremy Taylor, with an introduction



by Canon Farrar. It is a pity the title chosen should be *Holy Living* when the book is not a reprint of that work.—Mr. Scott has added to his neat little series a selection from the poetical works of W. Wordsworth. Mr. A. J. Symington contributes a prefatory notice.—*A Little Tour in France*, by Mr. Henry James (Boston, U.S., Osgood), is a pleasant volume, but the reader cannot help feeling that Mr. James is rather wasting his talents when he devotes himself to providing padding for the magazines.

MR. SALA is a very different writer from Mr. James, and in *A Journey due South* (Vizetelly & Co.) he reprints a series of letters contributed to the *Daily Telegraph*, and written in the style which has made him the most famous of special correspondents. Italy is not a theme particularly suited to Mr. Sala, but there is little doubt that his work will please a large circle of readers. The best of the letters are those dealing with Corsica. They are decidedly amusing and effective, though rather hasty and rough.

AMONG new editions we have on our table some of more than ordinary value, among them a new issue (the sixth) of Mr. Bosworth Smith's excellent *Life of Lord Lawrence* (Smith, Elder & Co.), provided with an appendix which is a terrible and conclusive indictment of Hodgson's character; the third edition of Abbott's very interesting *Journey from Herat to Khiva, Moscow, and St. Petersburg* (Allen & Co.); and a revised edition of Mr. Fitzpatrick's amusing *Life of Lever*, which is now published by Messrs. Ward & Lock. The book contains a great deal of highly readable matter.

We have on our table *Florentine Notes*, by H. G. Huntington (Remington).—*Out West*, by Colon Smith (Wyman).—*The "Competitive Examination" Papers in Arithmetic*, by N. C. Potter (Moffatt & Paige).—*Chaucer, The Tale of the Man of Lawe* (Chambers).—*Wealth, Work, and Want*, by E. Adams (London Literary Society).—*Lectures on Agricultural Science, and other Proceedings of the Institute of Agriculture, South Kensington, 1883-4* (Chapman & Hall).—*The Salmonidae of Westmoreland*, by G. F. Braithwaite (Hamilton).—*Three Sisters*, by Elsa D'Este-Keeling (Low).—*Just as it Ought to Be*, by N. Conklin (Shaw).—*Who Lived There?* by the Author of 'Only a Flower Girl' ('Fun' Office).—*Or Black or White*, by Mrs. C. H. Hodgson (Griffith & Farran).—*Walking Trees, and other Tales*, by R. Mulholland (Dublin, Gill & Sons).—*Little Captain Dick*, by C. A. Jones (Masters).—*Winnie's Secret*, by Miss K. Wood (Blackie).—*Home Words for Heart and Hearth*, edited by the Rev. C. Bullock, B.D. ('Home Words' Office).—*Somnia Medici*, by J. A. Goodchild (Kegan Paul).—*Dudley Castle*, by E. W. Bewley (Wyman).—*Conradin*, by Lieut. -Col. Rous (Kegan Paul).—*Text and Verse for Every Day in the Year from the Writings of John G. Whittier* (Low).—*Thoughts and Verses*, collected by Annie Cazenove (Griffith & Farran).—*Notes on the Church Service*, by the Bishop of Bedford (Wells Gardner).—*The Altar Hymnal* (Griffith & Farran).—*Emblems of the Holy Spirit*, by F. E. Marsh (Shaw).—*Footprints of the Son of Man as traced by St. Mark*, 2 vols., by Herbert M. Luckock, D.D. (Rivingtons).—*The Profitableness of the Old Testament Scriptures*, by W. A. Bartlett (Rivingtons).—*The Great Passion-Prophecy Vindicated*, by the Rev. B. Maitland (S.P.C.K.).—*Histoire de la Musique*, by H. Lavoix (Paris, Quantin).—*Geschichte und Kritik der Kapitalzins-Theorien*, by Dr. Eugen von Böhm-Bawerk (Innsbruck, Wagner).—*Die Agade der Tannaiten*, Vol. I., by Dr. W. Bacher (Trübner). Among New Editions we have *Hunter's Roman Law*, translated into English by J. A. Cross (Maxwell & Son).—*England*, by T. H. S. Escott (Chapman & Hall).—*The Plays and Poems of Charles Dickens*, 2 vols., edited by R. H. Shepherd (Allen & Co.).—*Mosses from an Old Manse*, by N. Hawthorne (Warne).—*After Office-Hours*, by E. Yates

(Maxwell).—*Buxton and its Resources*, by J. Croston (Buxton, Brown).—*The Key of Doctrine and Practice*, by the Rev. H. R. Haweis (The Author).—*An Historical Sketch of Sacerdotal Celibacy in the Christian Church*, by H. C. Lea (Boston, U.S., Houghton & Co.).—*Herodias, a Dramatic Poem*, by J. C. Heywood (Kegan Paul).—*The State and Education*, by C. H. Schaible, M.D. (Hodgson).—and *Magnetism and Electricity*, by F. Guthrie (Collins).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Faith of the Unlearned (The), by "One Unlearned," 6/ cl.  
Vaughan's (Rev. J.) Twenty Sunday Sermons preached in Christ Church, Brighton, 25th Series, cr. 8vo. 5/ cl.

## Law.

Webster's (R. G.) The Law relating to Canals, 8vo. 21/ cl.

## Fine Art.

Hanbury (A.) and others, Advanced Studies in Flower Painting, 7/6 cl.

## Poetry and the Drama.

Ferguson's (T.) Ballads and Dreams, cr. 8vo. 5/ cl.  
King's (Rev. J.) Anglican Hymnology, being an Account of the 325 Standard Hymns of the Highest Merit, cr. 8vo. 6/ Shakespeare's Dramatic Works, the Text of the First Edition, 8 vols. 8vo. 40/ cl.  
Tynan's (K.) Louise de la Vallière, and other Poems, 3/6 cl.

## History and Biography.

Consecrated Culture, Memorials of B. A. Gregory, cr. 8vo. 5/ D'Herisson's (M. le Comte) Journal of a Staff Officer in Paris during the Events of 1870. 8vo. 12/ cl.  
Ewald's (A. C.) Studies Re-studied, Historical Sketches from Original Sources, 8vo. 12/ cl.  
Golden Milestone (The), some Passages in the Life of an ex-Confederate Officer, cr. 8vo. 6/ cl.  
Körös (A. C. De), Life and Works of a Biography, by T. Duka, 8vo. 9/ cl. (Oriental Series).  
Life of the Renowned Doctor Preston, by his Pupil, Master Thomas Ball, 1628, edited by E. W. Harcourt, cr. 8vo. 4/ Oliver's (Capt. S. P.) The True Story of the French Dispute in Madagascar, 8vo. 9/ cl.  
Sanderson's (E.) Outlines of the World's History, cr. 8vo. 6/6

## Geography and Travel.

Bevir's (J. L.) Visitor's Guide to Siena and San Gimignano, 5/

## Philology.

Anecdota Oxoniensia, Classical Series: Vol. 1, Part 5, Harleian MS. 2610, collated and edited by Ellis, 4/ swd.  
Pindar, The Olympian and Pythian Odes, by B. L. Gildersleeve, cr. 8vo. 7/6 cl.

## Science.

Baker's (J. G.) Flora of the English Lake District, 8vo. 7/6 cl.  
Macgregor's (W.) Gas Engines, cr. 8vo. 7/6 cl.  
May's (G.) Ballooning, cr. 8vo. 2/6 cl.

## General Literature.

Bulwer's Eugene Aram and Zanoni, 8vo. 5/ cl. (Caxton Ed.)  
Carlyle's (T.) Works: Vol. 1, The French Revolution, Vol. 1, 8vo. 8/ cl. (Ashburnton Edition).  
Caumont's (Mrs.) Wilbourne Hall, 2 vols. cr. 8vo. 21/ cl.  
Chatterjee's (Bunkim Chandra) Kopal-Kundala, a Tale of Bengali Life, cr. 8vo. 6/ cl.  
Daudet's (A.) The Evangelist, or Port Salvation, new edit., 2/ De Quincey's (T.) Confessions of an English Opium-Eater, 12mo. 6/ parchment. (Parchment Library.)  
Don Quixote, by M. de Cervantes, translated by J. Ormsby, Vol. 1, 8vo. 12/6 cl.  
Hawthorne's (J.) Fortune's Fool, new edition, 12mo. 2/ bds.  
Kettle's (R. M.) The Tenants of Beldornie, cr. 8vo. 5/ cl.  
Lynch's (H.) Through Troubled Waters, cr. 8vo. 10/6 cl.  
Reybaud's (Madame) A Daughter of the Malpaises, 10/6 Rossmore, by the Author of 'Phyllis,' new ed., 12mo. 2/ bds.  
Sinclair's (T.) Quest, cr. 8vo. 2/6 cl.  
Sturge's (M.) Brief Essays and Sketches, cr. 8vo. 3/ cl.  
Thackeray's (W. M.) Works: Vol. 20, Catherine, &c., 8vo. 10/6 cl. (Standard Edition).

## FOREIGN.

## Theology.

Claudian Mameri Opera, rec. A. Engelbrecht, 6m.  
Iée (P.): Die Entstehung des Gewissens, 4m.  
Sedulii Opera, rec. J. Haumer, 9m.

## Archæology.

Bernhardt (K.): Das Trankopfer bei Homer, 1m. 20.  
Bohn (R.): Der Tempel d. Dionysos zu Pergamon, 1m. 50.  
Hertzberg (G. F.): Athen, Historisch-Topographisch Dargestellt, 2m. 80.

## Philology.

Abel (C.): Einleitung in e. Aegyptisch-Semisch-Indoeuropaisches Wurzelwörterbuch, 20m.  
Menge (R.) und Preuss (S.): Lexicon Caesarianum, Fasc. 1, 1m. 60.  
Willamowitz-Moellendorf (U. v.): Cune Thucydideae, 0m. 80.

## Science.

Foslie (M.): Die Laminarien Norwegens, 6m.  
Vigreux (L.): Traité de la Résistance des Matériaux, 30fr.

## General Literature.

Calvo (C.): Dictionnaire-Manuel de Diplomatie, 25fr.  
Delpit (A.): Solange de Croix-Saint-Luc, 3fr. 50.  
Ohnet (G.): La Grande Marinière, 3fr. 50.

## 'SKETCHES BY SPEC.'

11, Savile Row, April 18, 1885.

FURTHER inquiries and the publication of my communication in the *Athenæum* of the 4th inst. having failed to throw any light on this subject,

I am driven to regard my copy of this print as probably the only one in existence.

I think that many collectors and admirers of Thackeray will agree with me that no effort of his, however tentative and trivial, should be entirely lost, and I therefore wish to announce that I am quite willing to have my copy reproduced in exact facsimile and issued to such persons as may send their names and addresses to me in the course of the next fortnight.

The cost of each copy must, of course, depend on the number applied for, but I think it need not exceed 5s. Any balance that may remain after payment of expenses I propose to devote to the purchase of a set of Thackeray's works for some working men's club or similar institution.

CHAS. P. JOHNSON.

## 'HISTORIC DOUBTS.'

THE British Museum Library contains a copy of the pamphlet 'Comme quoi Napoléon n'a jamais Existé,' which, as I find from the stamp on the cover, has formed part of the national collection since May 1st, 1878. The work was but little known in England, or it would have found its way to Great Russell Street forty or fifty years before. As to the date of publication, I fixed it at 1817 on the authority of the 'Nouvelle Biographie Générale' and of Larousse, 'Grand Dictionnaire,' &c. This seemed about enough, especially as the writer in the 'Nouvelle Biographie' is very explicit, setting forth that J. B. Pères published his witty jest at Agen in 1817, and at Paris in 1819. According, however, to Lorenz, as Mr. Garnett points out, the little work appeared for the first time in 1827. But this is by no means the opinion of the writer of an article on Pères in the second edition of the 'Biographie Universelle' (without date), who tells us that 'Comme quoi,' &c., was 'published for the first time at Agen in 1835.' The editor of the copy in the British Museum Library, bearing no date, but entered in the Catalogue as having been published in 1876, says in a preface that the work has had 'an existence of forty years'; which, admitting the entry in the Museum Catalogue to be correct, takes us back closely enough to the date given by the 'Biographie Universelle.' But this provoking editor also says that 'Comme quoi,' &c., was first issued 'within ten years of the death of Napoleon,' that is to say, before 1831. The copy in my possession is dated 1863, and gives no information as to when the original edition appeared. A copy of this original edition I have found it impossible to obtain. The year of its publication is doubtless known to many of your French subscribers.

After being for so many years without a translation of the work in question, English readers are now about to have two offered to them—the one announced by Mr. Garnett, and another which had been undertaken before Mr. Garnett's letter appeared. H. SUTHERLAND EDWARDS.

66, Murray Street, Higher Broughton, Manchester.

THE whimsical paradox of Pères is not quite unknown to English readers, as an analysis of the essay is given by Mr. Baring-Gould in his 'Curious Myths of the Middle Ages,' in the article on William Tell, although he does not name the author, whom he styles a French ecclesiastic. In Poole's 'Index' there is a reference to an article on 'Napoleon a Myth,' contributed by Mr. J. P. Thompson to the first volume of 'Hours at Home,' which appeared in 1865. Whether this is a review of Whately or Pères or another demolition of the historic Napoleon I know not. WILLIAM E. A. AXON.

## THE PROPOSED DOMESDAY SOCIETY.

1, Old Serjeants' Inn, Chancery Lane.

BEFORE Mr. Walter de Gray Birch accuses my late master Sir Thomas Duffus Hardy of carelessness I think he should have looked a little more carefully at his work. The In-

quisitio Eliensis, MS. Cotton Tiberius A. vi., was printed by Sir Henry Ellis in the supplemental volume to the folio edition of Domesday Book. Sir Thomas Hardy ('Materials for the History of Great Britain,' ii. 36) describes the Inquisitio Eliensis, referring to the Cotton MS. and to two other copies in the library of Trinity College, Cambridge (which Mr. Birch does not mention), and in his note upon the document states that it has been printed by Ellis, and that a fuller edition was in course of publication by Mr. N. E. S. A. Hamilton. This fuller edition comprised the documents Mr. Birch says that Sir Thomas Duffus Hardy overlooked. Has Mr. Birch overlooked Sir Thomas Duffus Hardy's valuable work?

If the proposed society should be established, I devoutly hope, speaking from a large acquaintance with this venerable record and from personal experience in editing a portion of it, that some very careful and very learned editor may be found, who will have to devote an enormous amount of care and time to the work, which would extend to at least some fifty good-sized volumes in octavo if properly done. If a number of editors are employed, verily we shall see various editions of various portions, and the translations will be highly interesting from a critical point of view. STUART A. MOORE.

#### THE DEAN OF LINCOLN.

THE death of the Dean of Lincoln marks the close of a long and honoured career. He gained a scholarship at St. Paul's School tenable at Corpus Christi College, Cambridge, but before taking his degree he migrated to Trinity, and came out Third Classic and Senior Chancellor's Medalist in 1831. He became a Fellow and, in 1840, Tutor of Trinity. In 1839 he published 'The Life of Aristotle, with a Critical Examination of some Questions of Literary History,' a work which made its mark. It was the first contribution of note an English scholar made to the revived study of Aristotle which has marked the nineteenth century. In 1845 Blakesley accepted the College living of Ware and married. He became connected with the newly started Philological Society of London, and read before it some remarkable papers on the historical exactness of Herodotus's account of the Persian invasion. In 1854 he brought out an edition of Herodotus, to which he prefixed a delightful introduction, and in which his papers before the Philological Society reappeared as excursuses. The treatment of the text was, however, somewhat unsatisfactory, as Dr. Blakesley accounted for most difficulties by a theory of interpretations which did not meet with much approval, and points of grammar and style were rather meagrely treated in the notes. His only other book was a pleasant volume issued in 1859, 'Four Months in Algeria.' But he exercised considerable influence by the vigorous and well-written letters he contributed to the *Times*, under the title of 'An Hertfordshire Incumbent.' In 1872 he was made Dean of Lincoln, to the great satisfaction of all friends of liberal theology and enlightened views; and since then his name has not been often before the world. He had not much sympathy with the ecclesiastical views of Bishop Wordsworth, but he was too prudent a man to involve himself in controversy. He was an admirable example of a type now becoming rare—the scholarly divine, possessed of learning, sound sense, and knowledge of the world—to which the Church of England owes much.

#### SALE.

MESSRS. SOTHERY, WILKINSON & HODGE sold in a collection of autographs on the 18th inst. the interesting series of letters from Dean Swift to Alderman Barber which we mentioned some time ago. They commanded good prices. A letter, principally about his private affairs, con-

cluding, "My thoughts are wholly taken up in considering the best manner I ought to dye in, and how to dispose my poor fortune for the best publick Charity," fetched 13*l.* 13*s.* Another, saying, "Long may you live a bridle to the insolence of Dissenters, who, with their pupils the Atheists, are now wholly employed in mining the Church," 13*l.* 13*s.* A letter chiefly treating of Ireland, and ending, "I am as much convinced as I can be of anything human that this wretched Country must of necessity decline every year," 15*l.* 15*s.* Another, on the same subject, 13*l.* A very interesting letter on subjects of note, 16*l.* 16*s.* Another, in the same style, 13*l.* 13*s.* A letter opening, "The young gentleman who delivers you this lyes under one great disadvantage, that he is one of my Relations, and those are of all mortals that I most despise and hate," 13*l.* 13*s.* The thirteen letters realized 164*l.* 16*s.* In the same sale the original manuscript of Burns's 'Tam o' Shanter,' after a keen competition, sold for 152*l.*

#### Literary Gossip.

MR. T. FISHER UNWIN will publish in the course of a few weeks a volume entitled 'Central Asian Questions,' being a collection of essays and articles on Afghanistan, China, and Central Asia contributed by Mr. Demetrius Boulger to the principal reviews, magazines, and other periodicals during the last six years. The volume will contain several maps, including one (giving the most recent information) of the country between the Murghab and Heri-Rud.

A TRANSLATION of Prof. James Darmesteter's lecture on the Mahdi will be published in London next week in the form of a cheap and popular brochure. It was originally delivered at the Sorbonne, and after having been rewritten was published in Paris. The English translation is by Miss Ballin. The work will be interesting to scholars and to the general public at this juncture, giving as it does the place of the Mahdi in Islam, a sketch of the various Mahdis who have arisen, and the story of the life of the Mahdi of the Soudan.

THE fourth volume of Mr. Gomme's "Gentleman's Magazine Library" will contain some curious Ossian contributions. Before Macpherson, in 1780, printed his first little volume at Edinburgh, he had contributed two of the Ossian poems to the *Gentleman's Magazine*, and these were followed by two others. The success of these contributions appears to have decided him to print his volume. At the time when the controversy raged highest a Mr. Thomas Hill obtained from the Highlands some ancient Erse poems. These were all printed in the *Gentleman's Magazine*, Gaelic and translation. Hill afterwards reprinted them in a volume, but it is now so extremely scarce that the late Mr. Campbell of Islay could not find a copy. Mr. Gomme's reprint will, therefore, be the first. The Gaelic is very corrupt, as Hill did not know the language; but Dr. Donald Masson has kindly gone through the proof-sheets for Mr. Gomme, and has besides sent some valuable notes.

M. CALMANN LÉVY, of Paris, announces for the early part of September next a new book by Max O'Rell, author of 'John Bull et son Ile,' &c. It will be published in an English version by Messrs. Field & Tuer.

SIR EDWARD SULLIVAN, Bart., the late Lord Chancellor of Ireland, was not merely

an eminent lawyer. He was a good classical scholar, an ardent bibliophile, and a considerable purchaser at the sales of the fine libraries dispersed of late years. While he held the Mastership of the Rolls the arduous work of collecting and editing the series of 'Facsimiles of the National Manuscripts of Ireland' was, at his instance, undertaken and completed by Mr. Gilbert. A notice of the concluding portion of the work recently appeared in the *Athenæum*. Sir Edward Sullivan devoted much time and attention to the administration of the library of King's Inns, Dublin, which was indebted to him for some of its most valuable acquisitions. He also took an active part in the arrangements with Government for the organization of the National Library of Ireland. One of his last appearances in public was when, as a trustee of that institution, he attended the Prince of Wales at the laying of the first stone of the new buildings for it on the 10th of April. In succession to the 'Facsimiles of the National MSS. of Ireland,' Sir Edward Sullivan is understood to have made recommendations to Government relative to important historical publications, which it is to be hoped may, in the interest of the public, be carried out.

#### A CORRESPONDENT adds:—

"He was one of the few men remaining in Ireland who took real pains to form a good library and to collect rare and beautiful books. These he began to collect with the discretion of a connoisseur many years ago, so that there can be little doubt that his books are now of no ordinary value. His taste was for *éditiones principes* and for good Aldine editions of the classics. Owing to the want of order in which he kept them, he could not always find his books at a moment's notice, but most of the precious things one hears of at great sales seemed well known to him. Whether a catalogue of his library exists I do not know, but no doubt his sons, who have inherited his literary tastes, will see to the ordering of these treasures. It was his habit, when entertaining the Bar and other friends, to say nothing about his books till he found some one who was interested in bibliography, and then he would immediately go away and fetch some rare and beautiful books. His learning as to the history of early printing was most accurate, and he knew the date of the publication of most early books off by heart. In an age when trivial newspapers, and more trivial lending libraries, and most trivial magazines are the food of the Irish public, it is a painful pleasure to record the higher and nobler exceptions."

MR. A. J. BUTLER, whose edition of the 'Purgatory' of Dante, with prose translation, is well known to students of Italian literature, has now in the press a similar edition of the 'Paradiso,' which will be published by Messrs. Macmillan & Co. early in the autumn.

'THE MISSING MAN,' by Mr. H. Sutherland Edwards, is being translated into French by M. C. B. Derosne.

FOR several years the Senatus of Aberdeen University have striven to bring before the public the needs of the university as regards accommodation, especially in the way of museums, laboratories, and class-rooms in Marischal College, partly owing to the great increase in the number of students in recent years, and partly to the more practical system of scientific teaching that has been introduced since King's and Marischal Colleges were combined on their present basis. A com-



nittee, appointed in October of last year, has suggested, in conjunction with local architects, that the quadrangle of Marischal College should be completed, giving a frontage towards Broad Street on ground now occupied by old dwelling-houses. This extension, together with certain additions to King's College, in Old Aberdeen, would probably cost 100,000*l*. The Senatus have now asked the committee to call public attention to the scheme with a view of having it laid influentially before the Government. We understand that plans of the proposed alterations will probably appear in an early number of the *Builder*.

MRS. SUTHERLAND ORR's 'Handbook to the Works of Robert Browning' will be published in a few days.

MESSRS. CASSELL & Co. are about to publish 'The School Manager's Manual,' by Mr. F. C. Mills, with an introduction by Mr. Sidney Buxton, M.P., Chairman of the Committee of Representative Managers of London Board Schools.

THE deaths are announced of M. Théodore Karcher, formerly Professor of French at Woolwich, and of Dr. Field, the learned editor of Origen's 'Hexapla.'

MR. ROBERT LOUIS STEVENSON is at present engaged upon a new story for boys, which is to run as a serial through *Young Folk's Paper*, in which his 'Treasure Island' and 'Black Arrow' first appeared.

MESSRS. MACMILLAN & Co. have in preparation a reprint, for school use, of the portion of Dr. Arnold's 'History of Rome' which deals with the Second Punic War. It will be edited with introduction and notes by the author's grandson, Mr. W. T. Arnold, whose 'Essay on Roman Provincial Administration' gained the Arnold Prize at Oxford in 1879.

THE sudden death of Mr. H. Halford Vaughan removes one who a quarter of a century ago had a high reputation in the University of Oxford. Mr. Vaughan took a first class in 1833, and obtained the English Essay Prize in 1836. He became a Fellow of Oriel before Oriel had lost its pre-eminence, and he was appointed Professor of Modern History in 1848, a post he held till 1858, attracting unusually large classes. He was a member of the Public Schools Commission of 1862. In 1878 and 1881 Mr. Vaughan published two volumes of bold and ingenious 'New Readings and New Renderings of Shakspeare's Tragedies.'

MESSRS. J. AND R. MAXWELL have several new works in the press; among them are 'The Ways of Women'; a new novel, in three volumes, by Compton Reade, entitled 'Who was then the Gentleman?' and a couple of one-volume novels—'A True Marriage,' by E. Spender, author of 'Restored,' &c., and 'Vera Nevill,' by Mrs. H. Lovett-Cameron. Messrs. Chapman & Hall have in the press a three-volume novel by Mr. Charles H. Eden, author of 'Frozen Asia,' &c. It is called 'George Donnington; or, in the Bear's Grip.' The scene is laid in England, Southern Russia, and Siberia.

BEFORE leaving Egypt, M. Barrère established at Alexandria, Cairo, Port Saïd, &c., branches of the Alliance Française for the propagation of the French language.

The subscribers number nine hundred, and a wealthy Syrian under French protection has given a piece of ground at Cairo. This is to be named the Kleber Institute.

MM. GAIDOZ and SÉBILLOT are preparing a bibliography of the French colonies, including those which speak the language although lost to the country, such as Canada and the Mauritius. It will be published in the *Revue de Linguistique*.

MESSRS. TRÜBNER write:—

"With reference to your notice of 'Mark Rutherford's Deliverance' in the *Athenæum* of the 11th inst., will you allow us to say that the clerical error of the substitution in chapter iv. of the name of Butts's father, George, for that of the son, Clem, is corrected in the later copies of the book by the insertion of an *erratum* slip at the commencement of chapter iv."

THE *Antiquary* for next month will contain articles by Mr. Warwick Wroth 'On Greek Imperial Coins'; Mr. T. F. Ordish 'On London Theatres: the Globe, Rose, and Bear Garden'; and Dr. Charles Ross 'On the Affiliation of Mediæval Boroughs,' part ii. The birthplace article will be that of Cardinal Morton, born in Dorsetshire.

THE death is announced of M. Marc Monnier, a Frenchman who lived in Switzerland and wrote in excellent French, mainly on Italian subjects. He was a dramatist and poet as well as an historian, a contributor to the *Débats*, and Professor of Foreign Literature at Geneva.

MR. GARDNER, of Paisley, will shortly publish a manual of psychology by Prof. J. Clark Murray, of Montreal.

## SCIENCE

*The Zoological Record* for 1883. (Van Voorst).—This the twentieth volume of the record of zoological literature cannot be referred to here without a sincere expression of regret at the death of its able and indefatigable editor, Mr. E. C. Rye. He died on February 7th in the midst of work, after a short and sudden illness. From early years he was one of the principal compilers of the *Record*, and eventually became its editor. His preface to the present volume is dated January, 1885. His place will be taken by Prof. Jeffrey Bell, who has lately furnished the report on the Echinodermata in the *Record*, and whose position in the Natural History Department of the British Museum affords him excellent opportunities for the effective management of the editorial work. Mr. S. O. Ridley has been obliged by ill health to hand over the record of the Spongiæ to Prof. W. J. Sollas, and Mr. Saville Kent having taken a fishery appointment in Tasmania, the Protozoa have passed into the hands of Prof. A. C. Haddon. It is much to be regretted that the Rev. O. P. Cambridge has not only been unable to deliver his report on the Arachnida in time to appear in this volume, but is unable to continue his work at all. The Arachnida for 1883 and 1884 will be reported on in the next volume by Mr. T. D. Gibson Carmichael. In the present volume, which seems up to the usual standard, as regards Mr. Oldfield Thomas's report on the Mammalia the work of Prof. Cope on American and Mr. Lydekker on Indian fossil mammals is especially prominent. It may be noted that, according to Stegner, Steller's well-known sea-cow should be called *Rhytina gigas*, instead of, as at present universally, *Rhytina stelleri*, and the curious large woolly *Echidna* of New Guinea neither *Bruijnia* nor *Acanthoglossus*, but *Proechidna*, a generic name given it by Gervais in 1877. Baron Mikluho Maclay's observation of the lowness of the temperature of

*Echidna aculeata*, 82° F., is remarkable. Among reptiles the appearance of Mr. L. Dollo's memoirs on the wonderful iguanodons of Bernissart forms a prominent feature in the literature of the year, as do also experiments which showed the physiological nature of the poison of the venomous lizard *Heloderma*. As regards Mollusca Prof. Lankester's and Mr. Bourne's observations on *Nautilus* are of much value, and also Dr. Hoek's on the anatomy of the oyster. Von Lendenfeld's researches made in Australia on the structure and physiology of sponges are of great interest. All the biological work of this rising naturalist appears to be of peculiar merit.

*Lessons in Elementary Practical Physics*. By Balfour Stewart, M.A., LL.D., F.R.S., and W. W. Haldane Gee.—Vol. I. *General Physical Processes*. (Macmillan & Co.)—*Practical Physics*. By R. T. Glazebrook, M.A., F.R.S., and W. N. Shaw, M.A. (Longmans & Co.)—Practical work in chemistry has for many years taken a definite shape, and been insisted on as a necessary part of the training of every chemical student. Teachers of physics are gradually feeling their way in the same direction, and such works as the two above mentioned will be welcomed as valuable aids. Prof. Balfour Stewart, having been formerly for many years Director of Kew Observatory, is eminently qualified to speak with authority as to the methods in actual use for making measurements with all possible accuracy, and the volume to which his name is attached gives very full directions for using various instruments for the measurement of lengths, thicknesses, angles, masses, areas, volumes, densities, and other data belonging to mechanics and hydrostatics. Two other volumes are to follow. Mr. Glazebrook's book covers a wider ground, including the whole range of physics, and appears to be just full enough for the ordinary requirements of practical instruction. Both works are clearly and judiciously written, and are a great advance upon anything of the same kind previously existing in the English language.

## ASTRONOMICAL NOTES.

THE small planets Nos. 245 and 247, which were discovered by Mr. Pogson at Madras on the 6th of February, and by Dr. R. Luther at Düsseldorf on the 14th of March, have been named Vera and Eukrate respectively. No. 246, discovered by M. Borrelly at Marseilles on the 6th of March, has not yet received a designation.

Nos. 2658-9 of the *Astronomische Nachrichten* contain the results of a large number of observations of comets and small planets made during the year 1884 at the Imperial Observatory, Vienna; also those of a valuable series of observations of Hyperion (the satellite of Saturn which is seventh in order of distance, but eighth and last in order of discovery) made by Prof. Asaph Hall at the Naval Observatory, Washington, between September, 1881, and March, 1885.

## MAJOR RAVERTY'S 'NOTES ON AFGHANISTAN,' PART V.

SHOULD the present political storm happily blow over, it will hardly fail to suggest itself to thinking people that we do not set sufficient store by, and make due use of, researches such as those embodied by Major Raverty in his 'Notes on Afghanistan,' the fifth part of which is now passing through the press. During the most acute stages of the Penj-deh dispute, for instance, it would have been a great assistance to have been furnished with a trustworthy account of the history of the connexion between that locality and Herat; a like account of the province of Badghiz would have done much to clear the ground of discussion; and were hostilities unhappily to ensue, a knowledge of the routes between Northern and Southern

Afghanistan would become of the highest importance. And this is exactly the sort of information that Major Raverty has been laying before the public in the minutest detail for years past. Having devoted a lifetime to the examination of the literature of Persia, Afghanistan, and other Oriental countries, he has unearthed an enormous quantity of previously unknown historical and geographical matter. In the latter respect, without stirring from his study in Somersetshire, he has really done as much as half a dozen exploring expeditions could have achieved on the spot, and has supplied what, with judicious examination at the hands of people like Major Holdich and others, ought to leave very little of the topography of Afghanistan in uncertainty. Indeed, it is the clear duty of explorers to pay the closest attention to the work of their predecessors, for by it they cannot help benefiting, in proportion to the skill which they bring to bear on the task of comparison.

A striking instance of the practical value of these 'Notes' is afforded by the description of a route which is given in sufficient detail, though not quite so minutely as most of the routes, and which passes from Dehra Ghazi Khan, by way of Mangrotah, Wahwa, Ramak, Tangaey, and Tut, to Kandahar. Major Raverty considers it far more important than the one by the Sanghar Pass, of which he treated in his account of Muhammad and Dara Shukoh's march on Kandahar, and which, as our readers may remember, attracted considerable attention from military strategists at the time of the last Afghan war. Speaking of this new route, *via* Mangrotah, he says: "It is without doubt the most direct, the shortest, and the easiest route yet known to Kalat-i-Ghalzi and to Kandahar. The most difficult pass is the Shwayey Lari Ghashaey [we trust, at all events, this pass is easier than its orthography], but that can be made practicable without very much engineering, and it has the advantage of being at or close to our end of the road, where assistance would be always available for the movements of troops and military stores. I firmly believe that there would be no difficulty beyond that of the [unpronounceable] pass in carrying a line of railway across from Kandahar or Kalat-i-Ghalzi to the plains of the Derahjat." But a still greater recommendation is its length as compared with the routes followed by Generals Biddulph and Wilkinson and those given by Surgeon-Major Duke in his recent book, which are respectively 461, 500, and from 423 to 452 miles long, while the new route is computed by Major Raverty to be only 250 or 260 miles in length. Even with the railway now under construction to Quettah in full swing, it might be well worth while to construct a good road, if not a railway, along this line of route.

The first part of this volume of the 'Notes' describes the main features and general physical aspect of the mountain tract lying south of the Kurram Valley, and separating the drainage of the Helmand from that of the Indus. The author then deals with the passes leading westwards from the Upper Derahjat, remarking by the way that there are over a hundred passes between the Tochi Ghashaey and the Kaurah Pass (which are about 120 miles distant)—a fact which ought to set those strategists a-thinking who believe in the value of the "solid mountain wall" bounding India on the north-west. A useful list of passes is given, with the accepted nomenclature and the correct transliteration in separate columns—a comparison which serves as a text to the author for a favourite sermon, the importance of correctly transcribing the names of places, and so avoiding the puzzling discrepancies between widely varying modes of spelling the same name. We heartily concur with Major Raverty in his appeal; but is the practice of spelling proper names in different fashions confined to the case of Afghan or even Oriental names? What will he think when we tell him that such an ordinary and prosaic place

as Berkhamsted has been spelt in no less than fifty separate ways? Surely the offence of spelling Sitaram in seven different styles is but venial after that.

The Powandah tribes—those fighting nomad traders who ply their calling between the highlands of Afghanistan and the Indian plains—are dealt with at length and their origin explained. They bring down carpets, furs, silks, leather, drapery, drugs, Russian coins, dried fruits, and animals from Bokhara, Khorasan, Khiva, and other countries, to dispose of them in the various Indian towns which they frequent. They assemble with their families and worldly goods in the autumn near the banks of the Gumul river, march eastwards towards the valley of the Indus, and on emerging from the passes pitch their black hair tents in various parts of the Derahjat. There they leave their families and the spare camels and flocks, with a few men to take charge of them, while they themselves make their way to all parts of India, some even reaching such distant places as Calcutta and Dacca. Having purchased goods for their return journey—such as broad cloths, merinoes, calicoes, and other piece goods; tea, coffee, sugars; copper, iron, and brass utensils; and many other articles obtainable in India—they reach the Derahjat in the spring, and return in much the same order as they arrived, precautions being duly taken *en route* against the hostility of the Karlarnis and Waziris, who watch every opportunity of plundering the itinerant merchants.

Some interesting particulars are given by Major Raverty of the ruined city of Zabul, or Zuhak's city, of which Masson and Vigne had heard, but the position of which even such an authority as Sir Charles Macgregor had been unable to fix. He says it was probably near Kandahar, but Major Raverty tells us it was a fortified city near the great range of mountains bounding the Ghazni territory on the east, and not far from Gardaiz. Both Zabul and Zabulistan are mentioned frequently in the early annals of Afghanistan.

Another interesting passage in these 'Notes' deals with a journey of Messrs. Richard Steel and John Crowther, two merchants in the service of the East India Company, who went from Ajmir to Isfahan, by way of the Sanghar Pass and the Pisheh Valley, in 1614 and 1615, and who were bearers of a letter from the Great Mogul to the King of Great Britain. Major Raverty has modernized their orthography in the extracts quoted by him, but we trust it may be possible to revert to the original spelling before these 'Notes' are finally passed for press. Such characteristic little touches as these help one to realize that one is dealing with a journal between two and three centuries old, though the conditions of travel are so like those of the present day.

We have no space for a more detailed notice of this work, but it is impossible to help expressing our sense of the remarkable industry and research exhibited in the author's labours. He is certainly not sparing in his condemnation of the errors of brother authors, but we entirely agree that in such obscure subjects as Oriental ethnology and history it is necessary to expose errors and inaccuracies, with a view to avoiding the perpetuation of mistaken theories. We understand that the next section of the 'Notes' will deal with North-Western Afghanistan, and whatever may be the outcome of present events, it is probable that this section will be considered the most important of all.

#### SOCIETIES.

ROYAL.—April 16.—The Treasurer in the chair.—The following papers were read: 'Note on an Experiment by Chladni,' by Mr. C. Tomlinson; 'On the General Characters of the Genus *Cymbulia*,' by Mr. J. D. MacDonald; 'On the Agency of Water in Volcanic Eruptions, with some Observations on the Thickness of the Earth's Crust from a Geological Point of View, and on the Primary Cause of Volcanic Action,' by Prof. Prestwich; and 'On

the Fibrin-yielding Constituents of the Blood,' by Dr. Wooldridge.

ASTRONOMICAL.—April 10.—Mr. E. Dunkin, President, in the chair.—Major H. T. Watson, Lieut. S. G. Burrard, Messrs. J. H. Honeyburne, J. McKerrrow, and J. A. W. Oliver, were elected Fellows.—Mr. Green exhibited a drawing of Saturn which showed the belt upon the body of the planet, to which attention was drawn at the last opposition by Mr. Ranyard. He has not been able to observe Encke's division in the outer ring, although he has had several very favourable opportunities for observation during recent years, and he is disposed to think that the appearance of a division is due to inequalities of tint in different parts of the outer ring. Many drawings show a sharp line of demarcation between the inner bright ring and the crape ring, but to him the crape ring has always appeared to merge gradually into the brighter ring.—The President invited Prof. Langley to give some account of the work upon the solar spectrum on which he is engaged.—Prof. Langley said that for the last four or five years he had been studying the heat of different parts of the solar spectrum by means of an instrument more delicate than the thermopile, to which he had given the name of "bolometer." It consists of an extremely fine wire, through which an electric current passes, and on which heat falling causes change in conductivity, which is indicated by a deflection of the needle of a delicate galvanometer. By means of this instrument he had mapped the spectrum at the infra-red end, and had traced lines in a region far beyond that which had been photographed by Capt. Abney. The wire of the bolometer is placed at right angles to the length of the spectrum, and as it is passed up and down the spectrum, it indicates the presence of dark lines as cold regions. By its means the infra-red region of the lunar spectrum, thrown by a train of rock-salt prisms, has been explored, and the professor's experiments show that the infra-red region is relatively much richer in the lunar than in the solar spectrum, indicating that dark heat is emitted by the moon. In the course of these experiments he made an expedition to Mount Whitney, and encamped at a height of 15,000 feet in the Sierra Nevada. He was greatly struck with the immense advantages afforded by great altitudes for observers in physical astronomy.—Mr. Common exhibited a series of enlargements of photographs of the nebula of Orion, taken with different exposures varying from a few minutes up to sixty minutes. With the longer exposures the outer and fainter portions of the nebula were shown, but the inner and brighter portions were obscured by over exposure. It was only by a combination of such pictures that the whole of the details visible in the nebula could be studied. With the longer exposures, regions of the nebula invisible to the eye with the telescope register themselves on the photographic plate. With sixty minutes he had obtained traces of many stars invisible to the eye. He had not at present tested what could be obtained by still longer exposures.—The following papers were taken as read: 'Occultations of Stars by the Moon in the Years 1876-80, and Resulting Final Equations between the Errors of the Tables and the Errors of Observation,' by Lieut.-Col. G. L. Tupman; 'Occultations observed at Forest Lodge, Maresfield,' by Capt. W. Noble; and 'Occultations of Aldebaran, 1885, Feb. 22nd, observed at Dun Echt, Aberdeen, and Observation of Jupiter, 1885, Feb. 18th, made at Dun Echt, Aberdeen,' by Dr. R. Copeland.

GEOLOGICAL.—April 15.—Prof. T. G. Bonney, President, in the chair.—Dr. J. R. Leeson was elected a Fellow.—The following communications were read: 'A General Section of the Bagshot Strata from Aldershot to Wokingham,' by the Rev. A. Irving; and 'Notes on the Polyzoa and Foraminifera of the Cambridge Greensand,' by Mr. G. R. Vine, communicated by Mr. T. Jesson.

SOCIETY OF ANTIQUARIES.—April 16.—Dr. E. Freshfield, V.P., in the chair.—The report of the auditors was read.—Mr. F. Brent and Mr. C. T. Gatty were admitted Fellows.—The Earl of Crawford and Balcarres was elected a Fellow under statutes chap. i. § v.—Mr. J. Cook exhibited a deed of release, dated 53 Hen. III., from Johanna de Stutville, widow of Lord Hugo de Wake, but who was so great an inheritor that she reverted to her maiden name of De Stutville. This deed formerly belonged to the muniments of a Carthusian monastery at Hull, founded in 1378.—Mr. R. S. Ferguson communicated some further notes on the Beaumont hoard of coins—some two thousand in number—which had come to the Treasury by the law of treasure trove. It appeared that a request having been made to grant some thirty specimens to each of three museums in the north of England, the request was granted, but a charge of 6d. per coin was made to each museum. This is not en-



couraging to finders of antiquities. Mr. Ferguson also gave an account of a Roman inscribed slab found at Carlisle. It bore the words *DIS VACIA INFANS ANN. III.*—Dr. E. Freshfield communicated a paper on certain variations in the Apostles' Creed, not only in successive editions of the Book of Common Prayer, but also in the different versions of it in the same Prayer Book. Dr. Freshfield showed how these variations, seemingly trivial in themselves, threw light on the history of the Prayer Book.

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—April 15.—Mr. T. Morgan in the chair.—Three crucifixes of thirteenth century date were exhibited by Mr. W. H. Rylands. One of these was enamelled and set with turquoise and garnets, the others were enamelled with blue colouring similar to Limoges workmanship.—A small representative collection of Persian art pottery was described by the Rev. S. M. Mayhew, some of the articles being of great interest and beauty.—Mr. F. Brent exhibited a bell of the time of Elizabeth, and among other objects an ancient triptych of Russian workmanship from the Crimea, which was commented upon by Mr. Hodgkiss.—Mr. H. Watling sent a series of drawings of remarkable antiquarian objects, including a series of representations of St. Edmund, king and martyr, from churches in East Anglia, stained glass in Blythburgh Church, and of the curious pewter vessels of Puritan times used in the Holy Communion at Imham Church.—Mr. J. Willson described another of the Saxon crosses of which so many have been recently reported to the Association. It is in Hackthorne Church, and consists of a Latin cross incised on a large block of stone, the edges of the latter being ornamented with a cable moulding.—Mr. Loftus Brock exhibited three or four fragments of marble statues from Rome, including an arm of a Cupid of excellent workmanship.—A paper was read by Mr. M. Thompson 'On a Hitherto Unnoticed Saxon Vocabulary compiled by Abbot Ælfrie.' It occurs on the margin of a Latin manuscript in the British Museum, written in a French hand of the tenth century. The Saxon words are neatly written, and of these fully forty in number do not appear in Anglo-Saxon dictionaries.—A discussion took place, in which Messrs. Rylands, De Gray Birch, Hodgkiss, and others took part.

**NUMISMATIC.**—April 16.—Dr. J. Evans, President, in the chair.—Col. M. W. E. Gossett was elected a Member.—Mr. H. Montagu exhibited patterns in gold of the half-sovereign and crown of Edward VI., believed to be two of the rarest patterns in the English series.—Mr. C. R. Smith communicated a paper on a hoard of Roman coins discovered in Colham Park in the spring of 1883. It consisted of more than 800 coins, chiefly of the emperors Constantius II., Constantius Gallus, and Magnentius. Mr. Roach Smith expressed his opinion that from the absence of wear from circulation these coins must have formed part of the vast stores sent over by Magnentius from Gaul shortly before his overthrow, A.D. 353.—Dr. Evans read a paper by himself on a hoard of Roman coins, principally of the London mint, found about ten years ago in the neighbourhood of Bristol. The find consisted of 347 coins of various emperors, from the time of Gallienus to that of Constantine the Younger.—Mr. C. F. Keary communicated an account of a large hoard of coins recently discovered at the village of Beaumont, near Carlisle, consisting of 2,090 coins, chiefly of the first three Edwards.

**STATISTICAL.**—April 21.—Sir R. W. Rawson, President, in the chair.—A paper was read 'On the Relation of the State to Thrift: Ten Years' Statistics of Friendly Societies and Similar Institutions,' by Mr. E. W. Brabrook.—A discussion followed, in which Canon Blackley, Prof. Foxwell, Messrs. A. H. Bailey, E. V. Neale, J. Lloyd, and others, took part.

**MICROSCOPICAL.**—April 8.—Rev. Dr. Dallinger, President, in the chair.—Mr. Dowdeswell exhibited some septic microbes from high altitudes, and detailed experiments as to bacterial germs found at various heights, notably upon the Neisen, at an elevation of about 7,500 feet.—Mr. A. D. Michael gave a summary of his paper 'On New British Oribatei.' He first called attention to the nymph of *Cephus bifidatus*, which he had just discovered; the species is very rare, and the immature stages were not known. Last September, at Keswick, Mr. Michael found two or three specimens, and, instead of preserving them as examples, determined to try and breed from them. He isolated them, and after some weeks obtained a few eggs, from which he reared four larvae. These he carefully watched for six months until they had changed to nymphs and become full grown; he then killed and preserved two specimens of the hitherto unknown nymph, reserving the two others to rear to the imaginal condition. One was lost just before the

final change, the other lived. The nymph which was exhibited was a very remarkable and beautiful creature, surrounded with concentric rows of curved serrated spines longer than the body. Mr. Michael then called attention to a new species of *Hypochothonius*, proposed to be called *H. lanatus*. The abdomen is segmented, and the segments are to a certain extent retractile, as in many insects; this enables the creature to erect or lower the long spines attached to the edges of the segments at will. An interesting new species, to be called *Notaspis serratus*, abundantly provided with long serrated hairs, and a curious nymph of a *Damaeus*, to be called *D. tenuipes*, which carries its cast dorsal skins in a pyramid on its back like a pile of dish covers, and has a central projection on each skin, forming a column to support the whole, were also shown and described, besides other new species.—Mr. Crisp called attention to some very interesting experiments by Dr. Nussbaum and Dr. Gruber on the artificial division of Infusoria. Dr. Nussbaum divided an *Oxytricha* into two halves, either longitudinally or transversely, and found the edges at the point of division were soon surrounded with new cilia. Dr. Gruber artificially divided *Stentor carulus* with similar results.—Mr. C. H. Knapp's letter on the use of balsam of Tolu was read.—Mr. H. Mills's note on the filamentous projections on the margin of the diatom *Stephanodiscus niagara* was read, and slides in illustration were exhibited.—Mr. G. C. Karop remarked on an examination he had recently made of the saliva in a case of hydrophobia. The specimens presented the following characters: Epithelium in large masses, most of the cells crowded with micrococci; bacilli of various lengths and very variable in diameter. A few showed evidence of spore formation, and were surrounded by a capsule.—Mr. Hardy exhibited a colony of *Vorticella* having the stalks agglutinated in a bundle, and covered with transparent gelatinous matter. It was found erect on leaves in colonies of fifty to one hundred, appearing, when loose, very like large *Conochilus*.—Mr. Cheshire exhibited a remarkable slide showing conductive nerve threads escaped from the sheath of the ganglionic chain running through the first three segments of the abdomen of *Vespa vulgaris*.

**METEOROLOGICAL.**—April 15.—Mr. R. H. Scott, President, in the chair.—The following papers were read: 'Report of Committee on Decrease of Water Supply.' This committee was appointed to take into consideration the question of the decrease of water in springs, streams, and rivers, and also the simultaneous rise of the flood-level in cultivated countries. As far as any inference can be drawn from the records collected by the committee it appears that the years 1820, 1821, 1824, 1835, 1838, 1845, 1847, 1850, 1854, 1855, 1858, 1859, 1864, 1865, 1871, 1874, 1875, and 1884 have been periods of marked low water. On the other hand, the years 1817, 1825, 1830, 1836, 1841, 1842, 1853, 1860, 1861, 1866, 1873, 1877, 1879, 1881, and 1883 have been periods when there has been exceptionally high water.—'Report of Committee on the Occurrences of the Helm Wind of Cross Fell, Cumberland, from 1871 to 1884.'—'Results of Meteorological Observations made at Asuncion, Paraguay,' by Mr. R. Strachan.

**SOCIETY OF ARTS.**—April 17.—Mr. Hyde Clarke in the chair.—A paper 'On the Parsis and the Trade of Western India' was read before the Indian Section by Mr. Jehanzeer Dosabhoj Framjee.

April 20.—Mr. B. F. Cobb in the chair.—The first lecture of a course of two Cantor Lectures 'On Photography and the Spectroscope' was delivered by Capt. Abney.

April 22.—Sir B. Samuelson in the chair.—Eight new Members were elected.—A paper 'On Technical Education with reference to the Apprenticeship System' was read by Mr. H. Cunyngame.

**ARISTOTELIAN.**—April 13.—Mr. S. H. Hodgson, President, in the chair.—Dr. G. J. Romanes and Mr. S. Alexander were elected Members.

**EDUCATION.**—April 20.—Mr. J. Sully in the chair.—A paper was read by Mr. H. C. Bowen 'On the Training of the Constructive Imagination,' in which an attempt was made to apply to actual school work the principles of psychology. Mr. Bowen commenced by describing the conditions of the problem: that the children were to be required to construct mental pictures out of materials, whether new or old, over which they had obtained a complete mastery; that the first steps were, therefore, to decide on the materials and to produce the mastery over them. The next step was to bring the materials vividly before the children's minds, and to excite their curiosity as to what was about to be done with them. Rough models of the proposed construction should then be introduced, and the construction itself adapted to the powers of the children. He drew a distinction between complete concrete images of actual things or events and incomplete

abstract images of processes or laws, and then proceeded to apply his principles to practice by sketching lessons on English literature, geography, history, natural science, geometry, and drawing, showing how each could be used to train the constructive imagination.—A discussion followed, in which Mrs. Boole, Messrs. Cooke, Bedford, Stewart, and Sully, joined.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** Society of Arts, 8.—'Photography and the Spectroscope,' Lecture II., Capt. W. de W. Abney (Cantor Lecture).  
—Aristotelian, 8.—'Schopenhauer's "The World as Will and Idea," Fourth Book,' Rev. E. P. Scrymgeour.  
—Geographical, 8.—'Letter announcing the Ascent of Mount Korania, British Guiana,' Mr. E. in Thurn; 'Notes on the Journey to Korania and Ascent of the Mountain,' Mr. H. J. Perkins.  
**Tues.** Horticultural: Fruit and Floral Committees, II.; Scientific Committee, I.; Ordinary Meeting, 5.  
—Royal Institution, 3.—'Digestion and Nutrition,' Prof. Gamgee.  
—Civil Engineers, 3j, Special Meeting, to decide upon Proposed Alterations in the By-laws; 5, 'Mechanical Integrators,' Prof. H. S. H. Shaw.  
—Society of Arts, 8.—'The Federation of the Empire,' Mr. J. E. Gore.  
—Anthropological Institute, 8.—'Past and Present Condition of certain Rude Stone Monuments in Westmoreland,' Mr. A. L. Lewis; 'Quadrilateral Constructions near Carnac,' Rear-Admiral F. S. Tremlett; 'The Keekip-Sesotators or Ancient Sacrificial Stone of the North-West Tribes of Canada,' Mr. J. L. Heuroux.  
**Wed.** United Service Institution, 3.—'How can we make the most of our Ships?' Capt. C. C. Fitzgerald.  
—Society of Arts, 8.—'Researches on Silk Fibre,' Mr. T. Wardle.  
—Geological, 8.—'Structure of the Ambulacra of some Fossil Genera and Species of Regular Echinoids,' Prof. P. M. Duncan; 'Physical Conditions involved in the Injection, Extrusion, and Cooling of Igneous Matter,' Dr. H. J. Johnston-Lavis; 'Glacial Period in Australia,' Dr. K. von Lendenfeld.  
**Thurs.** Royal Institution, 3.—'Natural Forces and Energies,' Prof. Tyndall.  
—Royal, 4j.  
—Antiquaries, 8j.—'Recent Discoveries at Civiltà la Vigna, the Ancient Linuvium, Right Hon. Sir J. S. Lumley.  
**Fri.** Royal Institution, 3j, Annual Meeting; 5, 'Water-Jets and Water-Drops,' Lord Rayleigh.  
—Philological, 8.—'Report of Dialectical Work,' Mr. A. J. Ellis.  
—Modern Irish English Pronunciation, Mr. J. Lecky.  
—Education, 8.—'Presidential Address.'  
—Society of Arts, 8.—'Herald,' Prof. A. Vámbéry.  
**Sat.** Royal Institution, 3.—'Fir-Trees and their Allies,' Mr. W. Carruthers.

#### Science Gossip.

As it appears probable that there will be a great demand for places at Prof. Vámbéry's lecture next Friday at the Society of Arts, special arrangements will be made that evening for the admission of the members of the Society, and those members who wish to attend will have to provide themselves beforehand with special tickets.

ARRANGEMENTS as to the accommodation of the British Association in Aberdeen at its meeting in September are now being finally made, in consonance with the suggestions of Prof. Bonney in April last. In addition to 2,000l. obtained by personal application, other sums have been received for the guarantee fund, in answer to a circular recently issued. It has been arranged that the Artists' Society shall hold its exhibition during the session of the Association, instead of in the summer months, and that it shall be open free to members of the Association; natural history and archaeological exhibitions have also been proposed, as well as a project for establishing telephonic connexion between the various halls placed at the disposal of members.

AN ordinary general meeting of the Institution of Mechanical Engineers will be held on Thursday and Friday next at 25, Great George Street. The chair will be taken by the President, Mr. Jeremiah Head, at 3.30 P.M. on Thursday, and at 7.30 P.M. on Friday. The following papers will be read and discussed, as far as time will admit: 'Description of the Maxim Automatic Machine-Gun,' by Mr. Hiram S. Maxim; 'Abstract of Results of Experiments on Riveted Joints, with their Applications to Practical Work,' by Prof. Alexander B. W. Kennedy, of London; 'Description of the Tripier Spherical Eccentric,' by M. Louis Poillon, of Paris; and 'Description of a Blooming Mill with Balanced Top Roll at the Ebbw Vale Works,' by Mr. Calvert B. Holland, of Ebbw Vale.

M. SCHEURER-KESTNER read on March 30th a paper on the 'Heat of Combustion of Coal' before the Académie des Sciences. He showed that the heat of the combustion of coal is much higher than it has generally been supposed to be. Practically the consequences are important, the question being, in steam boilers with the best external furnaces is not a greater or less

quantity of heat lost by radiation than is generally supposed?

THE active society known as the Inverness Field Club will shortly issue the first volume of its *Transactions*, reaching to about 400 pages. The papers cover a wide variety of subjects, interesting both to naturalists and archaeologists, and will be accompanied with illustrations.

THE next meeting of the American Association for the Advancement of Science will be held at Ann Arbor, Mich., on the 26th of August and the following days.

PROF. HENRY DRUMMOND, the author of 'Natural Law in the Spiritual World,' will contribute to *Good Words* for May an article on 'The White Ant,' in which he seeks to show that this little insect performs in the tropics the fertilizing work elsewhere accomplished by Mr. Darwin's earth-worms.

THE *Journal* of the Franklin Institute for April prints a translation of a most important paper on the influence of temperature on the ductility, elasticity, and cohesive strength of wrought iron and steel, by Chief Engineer Isherwood, of the United States navy.

'A WARNING FROM THE BRITISH COAL-FIELDS' is the title of a pamphlet published in Liverpool, which advocates the formation of a national association, the purpose of which should be to inquire into the exhaustion of our coal. At the present rate the author thinks British coal will come to an end in 110 years. It is to be regretted that such an alarming statement should be made except on the most trustworthy authority. We call attention to this pamphlet mainly to remind our readers that the Royal Coal Commission, whose report was published in 1871, gave nearly 450 years for the duration of the coal to the depth of 4,000 feet. In the zone exceeding that limit a quantity of coal which amounts to 48,465,000,000 tons is believed to exist.

## FINE ARTS

GROSVENOR GALLERY.—SUMMER EXHIBITION.—The Summer Exhibition of the Grosvenor Gallery will OPEN on MONDAY, April 27th. Admission, 1s.; Season Tickets, 5s. Open from 10 to 6 o'clock.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

### THE GROSVENOR EXHIBITION.

WE quite lately described some of the most attractive pictures of this exhibition, such as Mr. Millais's superb *Portrait of Mr. Gladstone*, in his doctor's gown; Mr. Richmond's intensely dramatic and pathetic rendering of the tragic crisis in the 'Agamemnon' of Æschylus, of which it may be right now to say that the execution will profit by those concluding touches which crown every work of art; Prof. Costa's grand and beautifully true picture of *The Sea-Shore*, which has been much improved since it was the masterpiece at the painter's exhibition at the Fine Art Society's rooms; and Mr. K. Halswelle's *Kilchurn Castle, Loch Awe*, one of his best pieces—a vigorous picture of clouds gathering over the opening of a long pass between pyramidal hills, a level lake, a fortalice on the shore, and the long vista of the hills. The sky is somewhat too painty, and lacks refinement in modelling, but the expression of the work could not be better. Mr. Alma Tadema's lovely picture of a girl in white, seated in sunlight on a marble bench upon a cliff, and looking eagerly for a boat which rushes along the surface of the sea, now called *Expectation*, and full of sentiment and thought, is also known to our readers. The beauty of its draughtsmanship matches the energy of the design, and every one will admire the outlining of the damsel's form and her hands, the perspective of the curving bench, and the delicious coloration which culminates in the

glowing red of the blossoming branch thrusting itself over the marble. We have, too, mentioned Mr. Hallé's picture of *The Fortune-Teller* under its former title of 'Palmistry.' Mr. Watts's *Love and Life* we have described to our readers as an allegory clothed in beautiful colours, of which the carnations are most admirable. It shows two life-size nude figures, those of an angel and a human soul, ascending a rugged mountain peak into the rosy and golden region of the higher air. The same artist's *Miss Rachel Gurney* and her sister were spoken of at length in the *Athenæum* of last week. Mr. Poynter's small version of his *Diadumene* has already been praised in these columns, and so have Mr. Prinsep's *Looking o'er the Happy Autumn Fields* and Mr. Walter Crane's *Freedom and Pandora*. So far as our imperfect inquiries permit of our expressing an opinion at all, it would seem, on the whole, that the collection is very nearly, if not quite, equal to the average of its forerunners.

The most impressive and vigorous of the pictures we have now to notice for the first time are Mr. Inchbold's lovely work called *Drifting*, a view over the Lake of Geneva; Mr. Mitchell's (a new name) life-size nude figure of *Hyppatia* addressing in passionate language her persecutors at Alexandria; Mr. Arthur Hughes's beautiful English girl seated on a rocky bank, called *Rest by the Way*, and his sweet English idyllic landscape, named *Autumn*, a picture of the Mole in flood. Mr. Alma Tadema sends two portraits and a picture; Mr. Richmond has several fine portraits; Mr. Hallé is strong in portraits and graceful subject pictures; Mr. Millais contributes a charming study of his little niece's head; Sir F. Leighton exhibits *A Study*, a girl's head in a green hat; Mr. H. Moore has sent a noble moonlit sea-view; Mr. A. Moore does injustice to his own reputation in several caprices which it would have been kind to reject. Mr. Spencer Stanhope's *Birth of Venus*, if not amorous, is accomplished, and lacks only facial beauty. But surely Venus was born fair and clothed herself betimes, so that her face should lack no charms.

Mr. Alma Tadema's *Portrait* will be only less admired than the masculine and solid *Portrait of F. Powell, Esq.*, a picture doubly welcome as representing the admirable Scottish marine painter, whose works so often adorn the gallery of the Old Society of Painters in Water Colours. Mr. Tadema's new picture is called *Who is It?* because it represents three tall damsels in Roman attire in a window alcove of marbles of various colours. One of them, standing on the bench, peers over the high window-sill to ascertain who it is that applies for entrance to the house. This fine and solid little picture is a capital illustration of the spontaneous movement and homogeneous treatment which enable the artist to make pictures out of any materials. *Expectation*, which we have named above, has a subject of its own; it would be a picture perfect in all respects even if the eager damsel whose emotions it illustrates did not look anxiously over the sea, and no clouds gathered overhead contrasting with the glowing sunlight of the foreground.—Mr. Millais's power in the same line of art approaches that of Mr. Tadema; accordingly he has found a subject in the ingenuous vivacity of a handsome child. Indeed, the *Portrait of Miss Millais*, in a white lace collar, with pale auburn hair, is a picture which in its solidity and frank handling has many of the qualities of a fine Van Dyck.

The dainty yet solid art of Mr. A. Hughes's *Rest by the Way*, a damsel in a large bonnet seated by a rocky path, we have already praised. The face is fine and delicate; the air, attitude, and general treatment of the figure are good in their way; the landscape could not be better. It is long since we have seen anything so complete as this from the hands of the painter of 'April Love.' *Autumn*, by the same artist, depicts a shining shallow river running

swiftly between close ranks of lofty elms and meadows full of flowers, while splendid weeds float at anchor in the stream, and the softened sunlight of afternoon pervades the view.—To another landscape of great beauty and even greater originality we have already briefly alluded. It is Mr. Inchbold's *Drifting*, the property of Mr. Coventry Patmore, and worthy of a poet's choice, for it is a dream-like and very delicate view from a near upland over the level of the Lake of Geneva to the opposite mountain and cliffs, while, far off, on a promontory and dark land beyond the water, the towers of Chillon (?) appear. The calm luxury of summer afternoon with the subtlest *souffron* of vapour in the air; a sense of repose pervading the very mountain ranges; the suggestion of luxury furnished by roses floating on the water, being the surplage of some unseen garden; and the *dolce far niente* of a boat drifting on the windless lake—these are the materials of one of the most charming pictures we have seen for a long time.

Mr. Strudwick has improved notably of late. In *Tuneful Strings wake Memories* we have, indeed, to get over the pseudo-archaism which it pleases Mr. Strudwick to adopt, simply because Mantegna, or the author of certain pictures which bear Mantegna's name, could not paint except in a fashion which, even in his time, was insincere and affected. A Byzantinian-looking damsel of the most wan carnations, clad in deep bronze-olive garments falling in pipe-like folds, holds in a whimsical way a lute, while her fingers linger on the strings. There is beautiful colour in this picture; the extremities and some other parts have been drawn with charming taste and great attention. We care much less for another production of the same painter, called *Golden Thread*; it is a diptych, in one portion of which we have a romance of a lady and her lover in a cottage, while Time tolls the bell in a tower overhead, and Cupid waits at the door; in the other portion Hades is seen with the Fates spinning the thread which being cut, the happiness of the pair will end. The motive is puerile, and it is a pity so much care and skill were expended in reproducing archaic whims which have no beauty of their own.—Mr. R. B. Browning's portrait of his father is not the best of his works, and, being destined for Balliol College, should be thoroughly revised and very carefully finished throughout.

Mr. J. R. Reid sends a capital picture of a fishing boat, the *Mermaid*, being re-pitched while lying in a harbour. The work is luminous and rich in colour and tone, but it is deficient in delicacy and choiceness of touch and local colouring. One cannot help thinking how dissatisfied Mr. A. W. Hunt would be if he were forced to leave so good a beginning as this in his present state. Mr. Reid's tact, facility, and insight should enable him to do better work. "*Her pitchy seams are rent*" is the title of this capital sketch of a fine motive for a picture yet to be painted.—The *Bride of Bethlehem* is the head and bust of a woman, with her hands on her breast, the work of Mr. W. Holman Hunt.—Mr. Hemy's *Homeward Bound*, a boat plunging a long and shining furrow in the grey and green sea, is, though rough and full of paint, marked by energy. It appears to be a view of Falmouth Harbour. The water is the best part.—Mr. Holl has produced several capital portraits, or rather emphatic and very obviously clever full-size sketches for portraits, to be completed when the artist has leisure. Their spirit and homogeneity cannot be denied. One of the most meritorious is the seated figure of *W. T. Palmer, Esq.* Better still is *Lord Overstone*, a figure in a black coat and skull-cap, seated in a wheeled chair. It only wants refinement and style to be worthy of the highest praise.

*Susanna*, by the fountain, anxiously covering her face in white drapery to avoid the glances of the Elders, is a capital piece of colour and drapery painting; but the foreshortening of the features is questionable, and the expression



suggests that the title is an afterthought. If such be the case, the exhibition of such a work is not quite worthy of Mr. Rooke's reputation.

—Miss Tennant has dainty tastes, and her admiration of M. Hébert is honourable to her. Witness the little figure of a girl seated on the margin of a well, and called *Truth*, the motive of which is a reminiscence of the capital picture of Hébert's lately in the Salon. This pretty nudity is neater and more firmly touched than usual.

A group of pictures by Mr. C. E. Hallé deserves special mention. The most popular will be *Portrait of Charles Hallé*, the celebrated musician, in his doctor's gown, reading the music of Beethoven's Op. 107: a capital portrait. *The Mirror* is an idyl of young lovers. He holds a metal mirror in the hollow of his arm, while she, pleased yet surprised, binds her hair with ivy. *Pets* depicts a lady seated with a child at her knee, feeding gold-fish in a glass vase. Like other paintings by Mr. Hallé, it is a pure and tasteful exercise in warm white, of the softest tones, and with a pretty and elegant motive. The same technical motive appears in *Miss Burton*, a young lady in white, with a dove in a wicker cage. Of the *Fortune-Teller* we have already written. Technically, the actions are full of spirit; the abandon, without luxury, of the Italian girl who submits her palm to the old crone's inspection is a good point. Nearly as good is the declamatory air of the prophetess, who is speaking with upraised and crooked forefinger. The arrangement of the colour and chiaroscuro reminds us of a certain phase of late Italian art. The execution of this picture, like its fellows here, is smooth and finished.

Mr. Herkomer exhibits a large, rough, powerful, but somewhat coarse landscape in *The First Warmth of Spring*. To his portrait of C. V. Stanford, Esq., the same terms will apply.—A contrast to it in many respects is furnished by the portraits contributed by Mr. W. B. Richmond, who adheres to his faith in Bronzino as a technical model, but, unlike that master, does not quite exhaust the contours and outlines of the life when he paints from nature. He is apt to be too smooth, as if to compensate us for the extreme roughness of his renowned portrait of Mr. Gladstone. Mr. Richmond's *Miss Lettice Wormald* is one of his best portraits where all are more or less good. We note among them *Andrew Lang, Esq., a Portrait* (Mrs. Prinsep), *Lady Loyd Lindsay*, and *Miss M. Wormald*. His *Athena in a Mist*, a small landscape, reminds us of the P.R.A.'s classical views of nature in Greece.—*Silver and Gold* is the affected title of Mr. A. Moore's pleasing, but dimly and rough head of a lady in a black dress and cap. Rough, affected, and capricious to boot, is Mr. Moore's *Roses*. This artist should not presume too much on the gratitude of a public charmed by former works.—Mr. Watts's *Mrs. T. Myers*, a bust, in a red dress, illustrates the admirable feeling of a painter to whom we owe a great deal, and who always respects the good taste and knowledge of his admirers.—To Mr. Henry Moore's moonlight landscape *Home for a Rest* we have already alluded with pleasure. His *Queen of the Night, Arise! Unveil!* is highly poetical.—We saw with considerable surprise the sea picture called *The Last of the Sunset*, by the popular draughtsman of girls' heads, Mr. F. Miles.—Mrs. K. Hastings's *Ruth*, standing in a storehouse for corn, although not particularly Hebraic, is well conceived, and painted with tact, grace, and energy.—We have reserved for the last one of the best and most promising pictures in this collection, the before-mentioned *Hypatia* of Mr. Mitchell, a hitherto unknown amateur. It depicts the tall, slender (and somewhat lean) naked figure of the famous teacher standing before her Alexandrian persecutors when she appealed to their love for Christ, and, for the nonce, delivered herself from the hands of her tormentors. She has reached the altar of rich Romanesque art, with the

crucifix, reredos of mosaic, and sculptured table of stone. She is speaking with a passionately eager look in her anxious and worn eyes; with one hand she clutches a mass of dark golden tresses to her bosom, so that they hang down, a partial screen, nearly to her feet. The other hand is flung aloft, as if in ardent exhortation and appeal to the great statue of Christ hanging overhead. Thus her entire frame is lifted, so to say, from the feet, which rest on the steps of the altar. The conception of the subject is sincere, nor has it been carelessly studied before it was put on the canvas in this energetic form. A life-size nude figure, emotional, passionate, and yet coherent and justifying its energy by loyalty to the subject, is nowadays a very uncommon thing in English art. Mr. Mitchell has thus secured adequate representation of his idea, that is to say, having made his design, he proceeded to paint it vigorously, heartily, and carefully. We shall be bound to look out for his pictures in future.

#### NEW PRINTS.

We have received from Mr. Lefèvre an artist's proof from a plate engraved by Mr. R. B. Parkes after a drawing by Mr. E. K. Johnson, entitled 'First Attempts,' and representing a little girl lying on the ground while trying to take the likeness of a puppy. The engraving will perhaps be popular; it is very well done, better, indeed, than the subject deserved. The original we have not seen.

Messrs. Bousso, Valadon & Co. have sent us a fine artist's proof of an etching by M. Chauvel after Corot's picture of 'The Lake,' a vapour-softened view of a gently moving expanse of water, the hills which close it on the further shore, and a clump of ashes and birches in the front, between whose stems and below whose foliage the view is taken as we stand on the rough foreground. A fisher and some cattle loiter near the trees. M. Chauvel happily translated another beautiful Corot some years ago, and we reviewed his work with sincere delight, and we are nearly as much pleased with this charming idyl in black and white. Admirable as the etching is, the picture is not one of Corot's finest works, and we hope M. Chauvel will undertake still better things. The etcher has preserved the pathos, sense of repose, beautiful tone, and chiaroscuro of his original. We are much less thankful to MM. Bousso, Valadon & Co. for an artist's proof of a plate after a common, if not vulgar picture by Mr. P. R. Morris, called 'Foes or Friends?' M. Varin is the engraver of this work in mezzotint. He is so good an artist that we regret he had not a better original. The same publishers have favoured us with a third print of the same grade from a plate etched by M. C. Waltner after Gainsborough's 'The Misses Baillie,' now in the National Gallery. Although it has considerable interest and some beauty, the original does not lend itself to engraving, least of all to M. Waltner's peculiar manner—a manner much less searching than that he employed for Gainsborough's 'Blue Boy' and 'Mrs. Graham.' The richness and luminosity of Gainsborough's tints and tones require copious finish and an accentuated mode of treatment, neither of which qualities is sufficiently pronounced on this plate. Still, being the work of an artist of uncommon powers, it grows on the observer as he studies it. G. Morland's admirers will thank Mr. Whitehouse, 30, St. George's Place, Knightsbridge, for his photograph in facsimile of a sketch by her brother, James Ward, R.A., of the plump and pretty Mrs. G. Morland in a saque and cap.

Messrs. Macmillan & Bowes, of Cambridge, have sent us an artist's proof of a portrait of the late Mr. Henry Fawcett, etched by M. L. Richeton. It has the crude elements of a likeness, but not very much of the finer spirit and gentle strength of the man. The subject was

worthy of greater pains and higher thought. Still there are worse works.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th and 20th inst. the following, the property of the late Rev. J. Fuller Russell. Pictures: Spinello Aretino, An Altar Picture, containing upwards of fifty figures, 252l. Don Silvestro (Camaldolense), Death and Glorification of the Virgin, 162l. Sano di Pietro, The Death of the Virgin, in tempera on gold, 31l. Berna di Siena, Four Saints before an Emperor, on gold ground, 23l. St. Michael with SS. Augustine and Ambrose, three angels above, in three Gothic arched and crocketed compartments, on gold ground, 24l. Coronation of the Virgin (School of Giotto), on gold, in Gothic arch, with spiral columns, 33l. Bartolo di Fredi, Adoration of the Magi, gold ground, 21l. Quentin Matsys, The Virgin and Child, in oil, on panel, 38l. A. Aldorfer, Christ taking leave of His Mother before the Passion, in oil, on panel (this is supposed to be the only work of Aldorfer in England), 24l. M. Wolgemuth, The Crucifixion, in oil, on panel (it bears the monogram of Albrecht Dürer, and was formerly attributed to him, having been bought as his work at the sale of Dr. Campe, of Nuremberg), 82l. Painted Glass Roundels of the Flemish and German schools, early sixteenth century: Tobit and the Angel, 1l. 6s. Susanna and the Elders, 1l. 12s. St. George and the Dragon, 2l. St. Michael and the Devil, 2l. 4s. A Female Saint, 1l. 1s. A Saint holding a Book, 1l. 6s. A Pietà, 2l. Christ standing in the Tomb, 1l. 8s. The Last Judgment, 2l. St. Luke, 2l. 2s. The Naming of St. John Baptist, 2l. 10s. A Stained Glass Picture, a bishop enthroned between two angels, 6l. 16s. 6d. Miniatures: Two Initials, Italian art, 2l. 5s. Two ditto and St. Andrew, early Italian, 6l. 15s. The Entry into Jerusalem, early Italian, 5l. Ecce Homo (Giulio Clovisi?), 6l. 16s. 6d. The Calling of SS. Peter and Andrew (School of Leonardo da Vinci), 40l. 19s. St. Christopher bearing the Infant Christ—on the left of St. Christopher are St. Anne and the Virgin and Child (School of Cologne); and Christ appearing to St. Mary Magdalen after the Resurrection, 2l. 10s. A Miniature, of the School of Giotto, on vellum, 53l.; another, with the letter G, of the same style, 53l. A Plate, with the Presentation in the Temple, fine example of *champlevé* enamel work, twelfth century, 21l. Ivories: A Statuette of the Virgin, fourteenth century, 5l. 15s. Leaf of Devotional Tablets, fourteenth century, The Crucifixion, 2l. 2s. A Devotional Tablet, circa 1300, The Annunciation, Salutation, and the Offering of the Magi, and a companion to the above, The Nativity and the Presentation, 3l. 2s. Group, in high relief, of the Virgin and the Female Disciples, from a representation of the Crucifixion, fourteenth century, 11l. 11s. A beautiful old enamel and carved Ivory Reliquary, 2l. 8s. 6d. A beautifully carved old Ebony Armchair, 15l. 4s. 6d. The Dead Christ, with two attendant angels, 5l. 15s. 6d.

The same auctioneers sold on the 18th inst. the following pictures, the property of the late Sir E. M. Elton: W. Marlow, View of London, 105l. J. R. Smith, The Visit to the Grandfather, 110l.

In the sale of a collection of coins, the property of a nobleman, by Messrs. Sotheby, Wilkinson & Hodge, on Friday in last week, the following prices are worthy of note. Greek gold: Brutti, head of Neptune to left, *rev.* Nereid on sea-horse with Cupid on her knee, 24l. Syracuse, head of Proserpine to left, *rev.* Hercules and the Nemean lion, 13l. Epirus, head of Artemis to right, *rev.* Nike to left, with wreath and trophy, 27l. 10s. Egypt: Portraits of Soter and Berenice to right, *rev.* portraits of Philadelphus and Arsinoë, 21l. Ptolemy VIII., bust to right, wearing chlamys, *rev.* double cor-

nucopia with inscription, 26*l*. Silver: Syracuse medallion, 26*l*. 10*s*. Epirus, head of Achilles helmeted, *rev.* Thetis seated on a sea-horse holding a shield, 16*l*. 10*s*. Pontus, diademed head of King Mithridates VI. to right, *rev.* stag grazing, 17*l*. Syria, radiated head to right of Antiochus VI., *rev.* Dioscuri riding to left, 14*l*. 10*s*. Roman gold: Julius Caesar and Octavius, *obv.* bust of Caesar, *rev.* bust of Octavius, 23*l*. 10*s*. Antique gems: Gold ring engraved with Victory fastening a buckler to a tree, 42*l*. Another engraved with draped female seated on a stool, 25*l*. 10*s*. A sard intaglio of a female leaning on a column, 14*l*. 10*s*. A red jasper intaglio of the bust of Omphale, with wavy hair and lion's skin on her shoulders, 13*l*. 15*s*. An aquamarina intaglio, female head, the hair bound by a fillet, 37*l*. 10*s*.

### Fine-Art Gossip.

THE private view of the Royal Academy Exhibition is appointed for the 1st of May. The gallery will be opened to the public on the following Monday, the 4th prox.

THE private view of the exhibition of the Society of Painters in Water Colours is appointed for to-day (Saturday). The gallery will be opened to the public on Monday next.

THE Royal Academy has lost a most conscientious member in the well-known landscape and animal painter who, after an unusually long and successful career, clouded at its close by troubles and physical suffering, died at 3 o'clock in the morning of Monday last. Richard Andsell was born at Liverpool in 1815, and was educated in the Blue Coat School of that town. Devoted to business in the early part of his life, his artistic education did not really begin until he had manifested much ability in drawing animals and sporting subjects. He first contributed to the Royal Academy, in 1840, 'Grouse Shooting' and 'A Galloway Farm.' His 'Death of Sir W. Lambton at Marston Moor' attracted attention in 1842, and was followed by many historical subjects comprising animals. In 1846 he sent to the British Institution a large picture called 'The Drovers' Halt,' which, like many more works of his, has been engraved; it is often mistaken for a Landseer. A composition of life-size figures called 'The Stag at Bay' was at the Academy in the same year. His most important picture, a work of considerable energy and care and accomplishment, was exhibited at the Academy in 1848; it was engraved and is still in vogue as 'The Battle of the Standard.' Shortly after this he worked with Mr. Creswick, supplying animals and human figures to the landscapes of his friend. In conjunction with Mr. Frith he painted 'Feeding the Calves,' 1855. In 1856 he went with John Phillip to Spain, and there gathered materials for numerous paintings of goats, mules, asses, and Spanish men and women. He thrice obtained the Heywood Medal at Manchester, and in 1855 a Third Class Medal in Paris. He was elected an A.R.A. June 29th, 1861, an R.A. in 1870. He used the needle on copper and etched with considerable skill.

MR. W. T. WOODINGTON, A.R.A., has retired from the position to which he was elected in 1875, when Mr. Woolner became an R.A. There are now four vacancies to be filled up in the ranks of the A.R.A.s. Mr. Woodington was born at Birmingham in 1806, and originally intended to become an engraver. He first exhibited at the Royal Academy in 1825, a bust of Mr. G. Forster and a statue of 'A Nymph.' Since this date he contributed more than fifty sculptures to the Academy, British Institution, and Suffolk Street before 1880, when he exhibited two pictures, 'Moses and Jethro's Daughter' and 'Teaching the Laws,' at the Burlington. He was one of the surviving competitors in the Westminster Hall Exhibition, 1844 to which he sent 'The Deluge' and 'Milton

dictating to his Daughters.' He obtained a prize of 500*l*. in the competition for the Wellington Monument, and when the chief portion of that work was given to Alfred Stevens, he had a sort of *solatium* in a commission for bas-reliefs accompanying the tomb proper. He executed the bronze bas-relief of the Battle of the Nile on the pedestal of the Nelson Column in Trafalgar Square. Various statues in the Liverpool Exchange and the House of Lords are his. For some years he acted as Curator in the School of Sculpture at the Royal Academy.

MR. PULLAN is going to publish a selection of views from a series of eighty illustrations of four expeditions to Asia Minor, undertaken for the purpose of obtaining sculpture, inscriptions, and data for the restoration of Greek temples, and other edifices. The first expedition was under the charge of Mr. Newton for the discovery of the Mausoleum, in 1837-58; the second, that for the excavation of the Temple of Bacchus at Teos, in 1862; the third, for the excavation of the Temple of Apollo Smintheus in the Troad, in 1866; and the fourth, for the excavation of the Temple of Minerva Polias at Priene, in 1869. These three were in the charge of Mr. R. P. Pullan. The views are all based upon photographs. Those of the Boudroom Expedition were taken by the Royal Engineers, the others by Mr. Pullan.

THE exhibition of the Society of British Artists consists of 777 examples all told, from amongst which we select the following as worthy of more or less commendation: Mr. J. Charlton's 'Playmates' (17); Mr. F. Barnard's 'His First Pipe' (184), a coarse example, with some humour of an undesirable sort; 'Over the Rushes and over the Sedge' (329), by Mr. J. E. Grace; 'In the Essex Marshes' (344), by Mr. C. W. Wyllie; and Mr. Whistler's 'Arrangement in Black' (350), a nearly life-size whole-length portrait of Signor Pablo de Sarasate, standing holding a violin and its bow. The slight frame of the musician and his action are full of expression and nervous if overwrought energy. Technically speaking there is nothing new in this curious illustration of the painter's power of dealing with harmonies of black in unison with wan and dusky carnations. 'Under the Head, Flamborough' (346), by Mr. E. Ellis, may be compared with its pendant now at Mr. McLean's. Mr. G. Pope's 'Her Only Joy' (386) is for this gallery unusually spirited and careful. It represents a young matron looking at her child. The design is as old as the hills. Mr. Burr's 'Peep into the Future' (296) possesses some agreeable points that would be worth developing with care. Two pictures by Mr. Harper Pennington (40 and 51), called 'A Little White Girl' and 'Picture of a Little Girl,' are worth mentioning; so likewise are Mr. Elliot's 'Autumn Harvest' (56), Mr. Noble's 'Friends or Foes?' (196), and Mr. Hill's 'Old Mill, Winchelsea' (260).

AT Messrs. J. Hogarth & Sons', Mount Street, Grosvenor Square, is a numerous collection of drawings, mainly of great merit, attributed to Bonington, and illustrating fortunately most of the phases of his art, from the pale grey-green landscapes of the earliest date to the richer examples of his prime, and the florid, but still vigorous workmanship of his fully developed manner. The whole of them should be studied by lovers of fine English draughtsmanship, who know how great was Bonington's influence on the modern French school. We select the under-mentioned instances as especially admirable: 'The Road through the Heath' (20), a fine Cox-like study of great interest, solidity, and precision of touch; 'Old Cottages' (21), a capital specimen of what style ought to show; 'An Avenue of Ash' (22), a well-known drawing, illustrating first rate draughtsmanship and the crispest and broadest of touches; 'Gathering Fern' (27), a fine piece of style; 'Bologna' (36), which justifies the reputation of the painter,

although the famous towers seem to be inclined too much. The grey 'Castle, Lake Scene' (44), is very broad and massive in its execution, and 'Dort' (47) is full of beautiful pearly light. To these let us add 'Norman Porches' (11); 'On the Seine, Evening' (13); 'Noontide Rest' (34); 'Hay Barges and Windmill' (58); and 'Ancona' (57). These drawings are for sale.

THE fourteen pictures lately received at the National Gallery, being the bequest of Mrs. Vaughan, do not add materially to the attractions of that institution. Some of them do not deserve the names they bear; not one is of importance. They are variously attributed to Nasmyth, J. Ward, Stothard (!), Lealie, and Turner (!).

VERY shortly the builders will begin to demolish the central interior portion of the National Gallery, so that Room VI., till lately specially devoted to Turner's pictures, which was erected like a bridge between the two staircases a few years ago, according to the design of Mr. Pennithorne made at a pinch, will disappear entirely, and the English and foreign sections of the gallery will be accessible by separate staircases only. This demolition will be effected in pursuance of the plan for enlarging the National Gallery by the addition of new rooms in a line with the portico and going northwards. The grand central room, or axis of the entire system of galleries, joining Room XVII. on the west, and extending northwards parallel to Room XV., is now well above the ground level, together with the room which extends the line of Room XIV. westwards.

A few days back, in the progress of the repairs of the cloisters of Lincoln Minster, a beautifully executed fragment of sculpture of Transition Norman date was discovered buried in the ground a few inches below the surface. It appears to have been a portion of a carved pediment, and may possibly have been the central compartment of the mid-gable at the west end before the façade was heightened, in Grosseteste's days. The head of an arched panel, formed by bands of foliage of wonderful freedom and grace, occupies the centre of the lower part. On the back of this is carved a cruciferous nimbus, with a slight hollow for the head of the figure it once contained, probably that of Christ. At the apex of the panel two of the stems of the enclosing foliage ascend to form a vesica, within which is the sacred dove, its head surrounded by a nimbus. The depth of the carving of the foliage and the free play of its spiral lines are very admirable.

THE Russian painter A. N. Roussoff, whose pictures of Venice are well known, has been commissioned by the *Art Journal* to proceed to Constantinople, the Black Sea, and the Caucasus to furnish illustrations for a series of papers which will shortly appear in that magazine. The letterpress will be written by Mr. Gore, who accompanies him. As the artist has exceptional facilities for the furtherance of his work, the series should be of much interest at the present time.

MR. F. GOODALL's new picture 'The Finding of Moses' is on view at No. 168, New Bond Street.

UNDER the title of the Leland Club a society of wandering archaeologists has been originated by Mr. George R. Wright, F.S.A., for the purpose of making, at certain times and seasons of the year, excursions on the Continent and elsewhere "at home and abroad," with a view to the examination and elucidation at the places visited of cathedrals, churches, abbeys, castles, or châteaux, and other buildings, together with any further objects of antiquarian research connected with prehistoric, Roman, or mediæval times which may be encountered. The first excursion, or "trial trip," of the Leland Club has just been successfully carried out by a party of some twenty-five ladies and gentlemen in Normandy. It is intended to issue an account of each expedition in quarto.



THE French papers record the death of M. Auguste Lançon, a designer and water-colour draughtsman of considerable reputation and ability, whose works have been distinguished by their energy and invention.

An exhibition of the works of Herr Adolph Menzel has been opened in the Jardin des Tuileries, Paris, and will remain open till the 15th of June. M. James Tissot exhibits fifteen of his pictures in the Galerie Sedelmeyer, Paris, having for their subjects, says the *Chronique des Arts*, "diverses manifestations de la femme à Paris."

THE death is announced of Rudolf v. Eitelberger, the head of the Austrian Museum for Art and Industry and a well-known writer on art.

## MUSIC

### THE WEEK.

DRURY LANE.—Carl Rosa Opera Season: 'Nadeshda'; 'Fidelio'; 'The Lily of Killarney.'  
CRYSTAL PALACE.—Berlioz's 'Te Deum.'

It is two years since 'Esmeralda' not only secured for Mr. Goring Thomas a prominent place among our younger generation of composers, but aroused great hopes as to his future among those who are interested in the progress of English art. It was, therefore, only natural that the production of his second dramatic work written for Mr. Rosa should be awaited with some curiosity, and that its first performance at Drury Lane last Thursday week should have attracted a crowded audience, among whom were to be seen most of the leading musicians of the metropolis. Before proceeding to notice the new work in detail it may be well to record a general opinion that the composer in his latest work has fully justified the hopes he had already excited, and that 'Nadeshda' shows a sufficiently marked advance on 'Esmeralda' to establish Mr. Thomas's claim to rank as one of our representative musicians.

The libretto of 'Nadeshda,' which is from the pen of Mr. Julian Sturgis, is founded upon a Russian subject. The scene is laid near Moscow, and the time is the summer of 1760. The outline of the action, as given in the book of the opera, is as follows:—

"Princess Natalia has given up a fine estate to her son Voldemar, who comes to take possession, bringing with him his brother Ivan. In the joy of home-coming he promises Ivan that he will give him whatever gift he shall ask on the morrow. That night, as the serfs make merry before their new master, Ivan claims from his brother the serf Nadeshda. Voldemar, who had himself from the first been enchanted by the innocence and beauty of the girl, there and then declares her free, that she may not be his to give on the next day. Ivan insults his brother, who drives him from the castle.

"Ivan sends a letter to the princess, his mother, telling her that Voldemar loves a serf, and that if she would save the honour of their house she must meet him where his messenger will lead her. The messenger is the serf Ostap, who also loves Nadeshda, and the place of meeting is close to Nadeshda's cottage. There Ivan meets the princess and tells her that, to please this serf-girl, Voldemar has driven him from their home. The princess orders her armed servants to drag out the girl; Ostap, after vain prayers, flies to find Voldemar, who comes in time to save Nadeshda from the knout. Stung by his mother's taunts, he swears to marry the girl on that night, and when the princess and Ivan have gone, he, too, goes to see all things ready for the marriage. Then Ivan steals back to Nadeshda alone, and tries to make her fly with him; she breaks from him; he follows

and comes face to face with Ostap, who stabs him, and then kills himself.

"At the very hour of the marriage the princess asks to speak with Nadeshda alone, and at Nadeshda's prayer Voldemar yields. The princess then shows the girl a paper which the empress has given to her, and on which she may write whose name she will, and make him a beggar and an exile. If Nadeshda will marry Voldemar, she will write his name there. Nadeshda asks that her name may be written instead; rather than ruin Voldemar she will see him no more. As she prepares to go, Voldemar, unquiet, rushes in; and the princess is forced to tell him of the girl's resolve. Voldemar chooses to go with his bride; the princess declares them beggars, and that land and all shall be for her only son Ivan. They bring in the dying Ivan and lay him at her feet. Ivan confesses and dies; the princess, overwhelmed with remorse, begs forgiveness from Voldemar and Nadeshda."

Mr. Sturgis has laid out his scenes effectively for musical purposes, and some of the situations, especially that at the end of the second act, are dramatically strong; but it is impossible to feel more than a languid interest in most of the personages of the drama. Ivan is a very conventional villain, and the princess, with her pride and cruelty, is simply repulsive. The best character is that of Nadeshda, whose innocence and self-denying affection are well portrayed. The lyrics are up to the average of such work, though of no particular merit, and as a whole the libretto, considering the difficulties attending this class of composition, may pass muster as very fair, though not first-rate.

It would be obviously impossible within the space at our disposal to analyze in any detail a score containing some 350 pages. We must confine ourselves to a record of the general impressions produced by a first performance. Foremost among these is a recognition of distinct progress on the part of the composer. Though there may be a considerable family likeness between 'Esmeralda' and 'Nadeshda,' the latter is much more mature, and, we may add, more individual. Mr. Thomas has not altogether got rid of his French tendencies; probably, indeed, he will never be able to free himself entirely from the influences of his early musical training in Paris; but this element is much more subordinate than it formerly was, and it shows itself more in certain melodic turns and in the orchestration than in any other manner. Of actual reminiscences there is hardly a trace; Mr. Thomas's ideas may fairly be claimed as his own. His part-writing in the *ensembles* is excellent, and shows great command of free counterpoint, while he has an evident natural feeling for stage effect and, where the subject requires it, dramatic characterization. His treatment of the voice is mostly judicious, but he will do well to guard himself against a tendency to over-employment of the high notes of his soprano and tenor, which soon pall upon the audience besides wearing the performer. Similarly in the orchestration we note an excessive fondness for a few special effects, particularly for extremely high notes for the violins and for arpeggios on the harp—both characteristic of the French school of instrumentation. With these slight reservations we can warmly praise the new opera from a technical point of view.

It is, we think, a cause for regret that Mr. Thomas has not written a regular overture to his work. No one would doubt his ability to do so, and the prelude which, according to modern French custom, he has preferred to introduce, though very pleasing, is of no great musical importance. Among the best numbers in the first act we note the opening chorus of serfs, in which a novel and very pleasing effect is produced by the alternations of common and triple time; Ostap's song, "Go, put your hands in new-lit fire," which is full of vigour and character; and Nadeshda's song, "O river, dear river," though the last named, charming as it is, is one of the most distinctly French and least individual numbers in the opera.

The second act is admirable throughout, and contains some of the best music Mr. Thomas has written. After a very pleasing duet for Nadeshda and Voldemar, the latter has a melodious song, "Now is the hour of soft enchantment." This is followed by an excellent chorus of peasants, "Czar Peter from his tower on high." In this, as well as in the ballet introduced later in the act, the composer has been very successful in his attempt to impart "local colour." The ballet consists of three numbers, the first and third of which are accompanied by the chorus. The music is very piquant and beautifully scored, but the third ballet air is distinctly inferior to the other two, as the French element here comes too much into prominence. We must note for special praise the dramatic treatment of the scene in which Voldemar frees Nadeshda that he may not be compelled by his promise to give her to his brother. The quartet and chorus "What change is here" is a masterly number, of which any composer might feel proud—excellent alike in feeling and in treatment. We can only note in passing the capital drinking-song of Ivan, "Our sires were stout and brave."

In the third act the love duet between Nadeshda and Voldemar is very graceful and full of charm. The song of the princess, "Olga, the glory of our race," has much character, essentially suiting the haughty ferocity of the singer; and in the following scene, in which Nadeshda is saved from the knout by the arrival of Voldemar, Mr. Thomas again shows considerable dramatic force. In the last act the most striking numbers, from a musical point of view, are the very pretty opening chorus of serfs and the *finale*. The opera should, however, be judged as a whole rather than by detached numbers; and from this point of view it must be pronounced satisfactory. If not always at the same level, the music at least never becomes tedious; there is abundant variety in it, and Mr. Thomas's never failing flow of melody sustains the attention throughout. 'Nadeshda,' taken all in all, is an honour to its composer and to English art; and its success will be welcome to all who have at heart the cause of music in this country.

A few words must suffice in speaking of the performance. The vocal honours were fairly divided between Madame Valleria (Nadeshda) and Mr. Barton McGuckin (Voldemar), both of whom not only sang, but acted admirably. Miss Josephine Yorke was excellent as the princess, and Messrs. Crotty and Burgon were thoroughly satis-

factory in the unpleasant parts of Ivan and Ostap. The choruses, which are both important and difficult, were sung with that excellence of *ensemble* to which we are accustomed from Mr. Rosa's company; but the orchestra, conducted by Mr. Randegger, left much to desire on the score of delicacy, the solo voices being often entirely overpowered by the accompaniment. The *mise en scène* and stage management were admirable, and there can be little doubt that the enthusiastic verdict of the audience on the first performance will be endorsed on the repetition of the work. We would, however, make one suggestion. In its present shape it is much too long; the first performance was not over till a quarter before twelve. It is evident that compression is necessary; and we think that this might very advantageously be made without injury to the music and with positive gain to the performance.

A very praiseworthy performance of 'Fidelio' was given last Saturday afternoon, the point most worthy of commendation being the general completeness of the *ensemble* rather than any striking features in the rendering of the principal rôles. Madame Marie Roze, intelligent artist as she is, does not possess the physique of a Schroeder-Devrient or a Tietjens, and she betrayed unmistakable lack of power in the "Invocation to Hope" and the great quartet in the dungeon scene. On the other hand, she acted throughout with much feeling and earnestness, and in appearance thoroughly realized the character. Mr. Barton McGuckin was admirable as Florestan. The zeal and spirit shown by Mr. Ludwig as Pizarro, Mr. Snaizelle as Rocco, Miss Perry as Marcellina, and Mr. C. Lyall as Jacquino were worthy of all praise, and, for the sake of the many amateurs who were unable to be present, we hope Beethoven's opera may be repeated at an early date. On the same evening 'The Lily of Killarney' was performed for the first time this season, Sir Julius Benedict's tuneful opera receiving ample justice.

It is hardly saying too much to call the first performance in England of Berlioz's 'Te Deum' last Saturday the special feature of the Crystal Palace Concerts for the present season. The rapid spread of the popularity of the talented though often eccentric French composer's works during the last few years has been most remarkable. Many of us not very advanced in years can remember the time when Berlioz was a name seldom or never to be met with in our programmes; but recently few years have passed without the revival of at least one of his more important works. The whole of his symphonies are now more or less familiar to connoisseurs, his 'Faust' is a stock piece in the *répertoire* of the Albert Hall Choral Society, and his 'Enfance du Christ' has been recently given at St. James's Hall. By the production of the 'Te Deum' at Sydenham the series of performances of Berlioz's larger works has been completed, with the exception of his operas; and it appears by no means impossible that in time their turn also may come.

The 'Te Deum,' we are informed by Dr. Richard Pohl in his recently published book on Berlioz, was originally intended to form part of a larger work, to be entitled 'The Return of the First Consul from his

Italian Campaign.' The idea was never carried into execution; but the 'Te Deum' was written in 1849. It was not performed in public till 1855, when it was given in the church of St. Eustache, Paris, under the direction of the composer, on the occasion of inaugurating the Exhibition at the Palais de l'Industrie. After that time there is no trace of any performance of the entire work till 1883, when it was revived in the Cathedral of Bordeaux.

Like the great 'Messe des Morts,' with which it has more than one point of similarity, the 'Te Deum' is laid out on the largest possible scale. Berlioz was nothing if not grandiose. No average chorus or orchestra satisfied his soaring imagination. It is true that he does not here, as in the 'Requiem,' require four orchestras of brass instruments or sixteen kettle-drums; but his score demands for the exact reproduction of his intentions no fewer than 134 instruments and 800 voices. It is needless to add that at the Crystal Palace nothing like this force was present. Fortunately, as Berlioz doubles nearly all his wind parts, it is possible to dispense with a considerable number of the performers indicated without any injury to the music. Three choirs are employed, the third consisting entirely of boys, which should be, in the composer's words, "aussi nombreux que possible," while the other two, which are used sometimes antiphonally and sometimes in combination, consist of soprano, tenor, and bass voices.

Berlioz's utter disregard of the sequence of the verses of the hymn which he is setting shows itself no less in the 'Te Deum' than in the 'Messe des Morts.' With a view to musical effect the words are transposed in the strangest and most arbitrary manner, the "Dignare, Domine," being placed immediately after the "Sanctus," and followed at once by "Æterna fac cum sanctis tuis"; while the *finale* reads thus: "Judex crederis esse venturus. In te, Domine, speravi! non confundar in æternum. Salvum fac populum tuum et benedic hereditati tue, Domine. Per singulos dies," &c. We quote this number as an example of the sovereign disregard of order which prevails throughout the work. The 'Te Deum' consists of six movements, all, with one exception, choral, and is followed by a march "Pour la Présentation des Drapeaux," which, though printed at the end of the score, has no real connexion with the work. The opening triple chorus "Te Deum laudamus" is written in the form of a free double fugue—a form which it is somewhat surprising to find the composer employing, as he more than once in his writings expresses his dislike and contempt for choral fugues. The general character of the music is pompous and broad, a fine effect being produced by the enunciation of the words "Te æternum Patrem omnis terra veneratur" by the whole of the second and third choirs in unison and octaves, while the fugue is carried on by the first choir. A sudden modulation from F to F sharp major leads at once into the following number, "Tibi omnes angeli," which opens with an organ solo of a suave and flowing character. The verses of the hymn are here given to the separate voices of the chorus, in much the same way as Cherubini has done in the "Dies iræ" of his 'Requiem,' the "San-

tus" being at first allotted to the female voices only in full harmony, accompanied by arpeggios for wind instruments. At the "Pleni sunt cœli" the whole chorus joins in on each repetition of the phrase with fuller instrumentation. The whole number is equally novel and effective. The third movement, the chorus "Dignare, Domine," appears on a first hearing the least striking portion of the work; but it is quite possible that further acquaintance with the music would reveal beauties not to be immediately recognized. No. 4, the chorus "Tu, Christe, Rex gloriæ," is remarkable for the broad diatonic character of its chief themes. It is rare to find in Berlioz so much effect produced by such comparatively simple means. The tenor solo "Te ergo quæsumus" (No. 5) is in charming contrast with what has preceded, quiet and devotional in tone, and beautifully accompanied. An exquisite effect is obtained by the monotone of the female chorus introduced at the words "Fiat super nos misericordia," accompanied by *pianissimo* chords for the brass instruments; and the close of the movement for unaccompanied chorus in six parts *pianissimo* is most impressive. But it is in the final chorus of the work, "Judex crederis," that the composer reaches the highest point. In his 'Mémoires' he speaks of this movement as "without doubt my greatest creation"; while in a letter to his son he wrote, "The *finale* is without doubt even grander than the 'Tuba mirum' of my 'Requiem.'" This opinion we can heartily endorse. Here Berlioz unquestionably rises to the height of his great argument. It is impossible to convey in words any idea of the power and grandeur of this movement, in which, moreover, the effects are all produced by legitimate means. There is no attempt at realistic painting, as in the "Tuba mirum" of the 'Requiem'; the impression produced by the music is strictly emotional; and had the composer written nothing else, this *finale* would have been sufficient to establish his claim to rank as a genius of the first order. Indeed, we are disposed, on the whole, to consider this 'Te Deum' Berlioz's finest vocal work, and the best thanks of musicians are due to Mr. Manns for bringing it to a hearing. The performance was worthy of the music. We never remember to have heard the Crystal Palace choir to such advantage. The extremely difficult and complex choruses were sung with a precision and spirit worthy of the highest praise, while the orchestra was perfect, and Mr. Harper Kearton did full justice to the solo. For the sake of those who wish to make acquaintance with the work, we ought to add that a vocal score, the pianoforte accompaniment excellently arranged by Mr. C. A. Barry, is published by Messrs. Stanley Lucas, Weber & Co. The work was preceded by a short selection, the most important number of which was the Prelude to 'Parsifal,' admirably played.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

On Monday night at the Shoreditch Town Hall a concert of more than ordinary interest concluded the labours of this admirable society for the present season. The programme was formed entirely of works by living English composers, and in this way it afforded an illustration of the rapid advance we are making as a musical nation, for a very few years ago no con-



ductor in his senses would have put forward such a scheme with the expectation that it would yield satisfactory artistic or financial results. At the present time we have, to quote the words of Herr Joachim, recently uttered, "several earnest and thoughtful men, who are employing their talents admirably, and striving to fulfil the loftiest aims. Their productions are exciting veritable interest amid the musical centres of the Continent, and they are commanding a just estimation at home as well." In drawing up a programme to represent the present stage of English musical art it is no longer a question what to include, but what to leave out, and several prominent names were not included in Monday's list, notably those of Sir Arthur Sullivan, Dr. Villiers Stanford, and Dr. Hubert Parry. The most important item was Mr. F. H. Cowen's beautiful cantata 'St. Ursula,' which has suffered unmerited neglect since its production at Norwich in 1881. The work is essentially modern in feeling, and is surrounded by a halo of sentiment partly religious and partly romantic. The music does not appeal at once to the hearer with irresistible force. With the exception of the chorus of Huns it is tender and feminine; but whatever may be lacking in virile strength is due to the nature of Mr. Francillon's libretto, and is amply atoned for by charm and freshness, Mr. Cowen showing little or no trace of external influence. Though not what would be considered elaborate in these days of complexity in music, it is far from easy, and the very admirable performance it received reflected lustre on the society. Miss Annie Marriott sang the soprano rôle with intense earnestness and feeling, and Miss Hope Glenn, Mr. J. W. Turner, and Mr. Musgrove Tufnail left nothing whatever to desire. In the second part the most important works were Mr. Mackenzie's orchestral ballad 'La Belle Dame sans Merci,' now too familiar to require comment; and a new choral ode entitled 'Freedom,' composed by Mr. Ebenezer Prout to words by the Rev. P. T. Forsyth. This work may be classed among patriotic pieces, of which it is a very favourable example. The poem is extremely spirited, and Mr. Prout's music is characterized by immense vigour of style, unaccompanied by any of those claptrap devices in which composers of so-called national songs are prone to indulge. The absence of swinging rhythm may, perhaps, damage its chances of popularity in certain circles, but unquestionably the boldness and breadth of the writing are in accordance with the spirit of the verses; and that the audience grasped the composer's meaning was proved by the enthusiastic and unanimous applause. Another item composed expressly for the concert was a singularly charming song, 'Sweet and Low,' by Mr. John E. West. Tennyson's oft-set verses have never received more appropriate or successful treatment. The rest of the lengthy programme must be dismissed without comment. Mr. Prout's fine choir distinguished itself throughout the evening, and it is satisfactory to know that, thanks to the energies of all concerned in it, the society is at present in a highly prosperous condition.

H. F. F.

### Musical Gossip.

At the fourth concert of the Philharmonic Society, given at St. James's Hall last Wednesday evening, the special feature was the performance of Dvorák's new symphony, written for the Society, and conducted by the composer. Owing to the unusual pressure upon our space, we defer our notice of the concert till next week.

HERR RICHTER is to receive an honorary degree from the University of Oxford on the occasion of his visit to that city.

SEÑOR SARASATE gave the first of a series of four orchestral concerts at St. James's Hall last Saturday afternoon. His principal solo was Max Bruch's Second Violin Concerto in D minor, Op. 34, a work chiefly noteworthy for the long

and dreary slow movement with which it opens. The *finale*, however, is bright and effective. The Spanish violinist maintains his phenomenal executive skill and his exquisite purity of tone unimpaired, but he should not employ his talents upon such absolute rubbish as the piece he introduced, called 'El Canto del Ruiseñor.' The orchestra, under Mr. Cousins, played Haydn's symphony 'L'Ours,' Mendelssohn's 'Athalie' Overture, and pieces by Reinecke, Saint-Saëns, and Gounod.

THE annual concert of the South London Choral Association, given last Tuesday evening at St. James's Hall, was chiefly remarkable for the general excellence of the performance, as the programme might without difficulty have been improved. The first part of the concert was occupied by the first performance of a new cantata (MS.), 'The Last Sigh of the Moor,' by Charles Thane—the *nom de plume*, we are given to understand, of an amateur. What could have induced so excellent a society to take up such dull and ill-written music as is found in this cantata passes our comprehension. Mr. Thane is not without a certain amount of musical feeling, and he can sometimes invent a good melody; but here our praise of his work must end. Of form, rhythm, or tonality he appears to have only the vaguest idea; if he finds a good subject he ruins it in the treatment; his music is thoroughly unvoiced, and the South London Choral Association deserve unstinted praise for the general accuracy with which they sang passages that ought never to have been written for a chorus. As we think it highly improbable that the cantata will ever be heard again, detailed criticism would be a mere waste of our space. We will only add that the soloists, Miss Griswold, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Bantock Pierpoint, did their best with a most thankless task, and that Mr. Venables showed real ability as a conductor in bringing to a successful performance such uncomfortable and ungrateful music. But why did he waste his energies and those of his excellent choir on the production of rubbish of this kind when there are scores of admirable works awaiting a hearing? The second part of the concert, which was miscellaneous, was far more enjoyable than the first, both soloists and chorus being heard to great advantage in their respective numbers. We think that with so excellent an orchestra as that which was engaged for this concert at least one purely instrumental item might have been judiciously introduced.

### DRAMA

#### THE WEEK.

OLYMPIC.—'Heartless,' a Play in a Prologue and Three Acts, founded on Ouida's Novel 'Puck.'

VAUDEVILLE.—'Open House,' a Farical Comedy in Three Acts. By H. J. Byron.

OPÉRA COMIQUE.—Revival of 'The Guv'nor,' Comedy in Three Acts. By E. Lancaster and R. Reece.

READERS of Ouida cannot fail to recall her novel of 'Puck,' in which, with a freedom of touch and a courage worthy of the latest recruit to the *école réaliste*, she lays bare the worst sores in our social existence, and seeks to elevate our sex upon the ruins of her own. A portion of the fantastic world she portrays has now been put upon the stage, and the playgoer, not without some feeling of bewilderment, sees set before him orgies worthy of the times of the French regency. That permission to dramatize her stories is withheld by Ouida, and that when a version of one of her works finds its way on to the stage it is against her wish, is generally known. Ouida must accordingly be acquitted of all responsibility for the production of 'Heartless.' The nameless adapter has, however, done his spiriting gently. His heroine, Avice Dare, if more

openly cruel, is not quite so loathsome as the character whom Ouida depicts, while the behind scenes of a theatre, in which on first nights critics, in the time they can spare from embracing actresses, contemplate from the wings the progress of a new play, seem to spring from the fervid imagination or the peculiar experiences of the novelist.

It is not easy to see how a good play is to be extracted from the views of the world which Ouida shows as presenting themselves to the dogs, who are the supposed narrators of her story. In the present instance the task of dramatization has been fairly accomplished, though some flagrant mistakes have been made, notably in the introduction of a comic lover to the most sympathetic of the female characters. A different style of acting would perhaps have given the play a chance of a moderate amount of success. Miss Florence Wade, who appears as Avice Dare, shows some not too-well-regulated power, and in the dying scene is impressive. She fails, however, to convey the idea of the kind of sensual and animal charm of the woman which makes her to some extent a prototype of M. Zola's Nana. In his scenes of passion Mr. Kyrle Bellew shows real fire. The type of painter he presents is, however, done to death. Others of the *dramatis personæ* have slight interest, though one or two of the female characters are pleasantly played. A species of composite dialect which is spoken throughout the prologue, and is heard again with exasperating frequency in the following scenes, is a serious misfortune to the piece. 'Heartless' met with an unfavourable reception.

After the verdict passed upon Mr. Byron's farcical comedy 'Open House,' it is probable that any posthumous works of the dramatist which linger in managerial possession will be brought to light. It is revealing no important secret to say that very moderate expectations had been built upon the piece. From the first, however, it took with the audience. When the dialogue got into full swing its influence became irresistible, the audience developing a quasi-hysterical condition in which the most commonplace proposition served all the purposes of the highest wit. What John Oxenford once said of the hissing at the production of one of his own pieces might almost be said of the laughter at 'Open House,' 'It was like the revival of a lost art.' Intrinsically the play is, however, as weak as the weakest of Mr. Byron's work. It has no story and next to no motive. In order to keep alive the action and to escape explanation which would bring the whole to an instant termination, Byron has to leave almost all his speeches unfinished. At one point three people come forward one after another to make the simplest conceivable explanation. None of them does it, and the game of mistake goes on. The jokes mean time are led up to with indescribable pains, and are, when obtained, mere verbal pleasantries, such as Byron could produce without effort and without end. So much animal spirits has, however, the whole, that the influence is not to be resisted. A protest against being amused by anything so preposterous will arise in the mind, but will be dismissed, since the laugh will inevitably come. In one character Mr. Byron approaches his better work. Jack Alabaster—

a character who, on the strength of a supposed act of bravery which has been the means of saving a life, fixes himself on the man he is believed to have rescued, accepts free quarters in his house, and develops a species of tyranny against which his victim is powerless to struggle—has some freshness. In the general character of the work Byron seems to have aimed at writing a species of English 'Nos Intimes.' Had the dialogue he puts in the mouth of his comic characters been in the slightest degree characteristic, his success would have been a matter for congratulation. The performance generally was excellent. Mr. Thorne has seldom been seen to such advantage as in Jack Alabaster, a character which quite suits him. Mr. William Farren acted in admirable style as an old fossil who flatters himself on his influence over women. A riper performance is not easily to be imagined. Miss Kate Phillips proved herself an unequalled soubrette, and Mrs. Cannings and other members of the company played with much spirit. With all its imperfections on its head, 'Open House,' first produced tentatively at a morning performance and now included in the regular bill at the Vaudeville, is likely to rank among the year's successes.

'The Guv'nor,' an adaptation from the German, first produced five years ago at the Vaudeville, has been revived at the Opéra Comique. It is a hopelessly irrational, but very whimsical piece, which elicits continuous laughter. Mr. David James's performance of the deaf old boat-builder, who forms the central figure, is the finest impersonation that actor has given. In its rubicund self-contentment and bibulous good humour it is unequalled. Miss Lucy Buckstone, Miss Cicely Richards, Mr. Irish, Mr. Lestocq, and other actors take part in the representation. The name of Mr. R. Reece appears for the first time on the bills as part author of the adaptation.

#### Dramatic Gossip.

'PROMISED IN PIQUE,' a three-act comedy produced at the Gaiety Theatre at a morning performance on the 16th inst., is written with some pleasantness of style, but is weak and diffuse.

The death of Mr. Charles Kelly on Friday, the 17th inst., in Bedford Place removes from the stage an actor whose promise has scarcely been fulfilled. His first appearance in London took place at the Surrey, November 30th, 1869, as Lord Churchmouse in 'The Great City.' His performance at the Court Theatre of Richard Arkwright, in Tom Taylor's drama 'Arkwright's Wife' (October, 1873), first commended him to the public. Gabriel Oak in 'Far from the Madding Crowd,' at the Globe Theatre, April, 1882, was his last part of importance. His acting was marked by strong self-command and concentration. His real name was Wardell, and he was, we believe, of a Lancashire family—a fact which accounts for his success in dealing with characters of North-country life. Mr. Kelly held a commission in the army previous to joining the stage, and is said to have been born in Newcastle-on-Tyne in 1839. He was the husband of Miss Ellen Terry.

The death is announced of Mr. W. McIntyre, an actor at one time well known in melodrama on the stages of Drury Lane, the Olympic, and other theatres.

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